Dedicated to the Lovers of our Art,
Who feel the need of a
Helping Hand, to guide them in their work.

THE ART OF DANCING

ITS

THEORY AND PRACTICE

By F. Leslie Clendenen.
Drawings by Mrs. Clendenen.

Intended for Amateurs as well as for:

Professional Teachers in Schools, Colleges, Seminaries or Academies, where Dancing and Health Culture are Taught.

Fully Explaining the Foundation and How to Teach, Interpretative, Classic, Pantomime, Egyptian, Greek, and Toe Dancing. Also Health Dancing and Exercises.

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F. LESLIE CLENDENEN,
5530-40 VERNON AVENUE,
ST. LOUIS, MO.

MEMBER
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ST. LOUIS ASSOCIATION.
AUTHOR TREATISE ON CLASSICAL DANCING, PLAYS, ETC.

JUN 16 1919

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PREFACE

There are fewer Germs in the air of a well-kept sewer than in many of our Poorly Ventilated School Rooms, Offices and Street Cars.

PREFACE

The world of today needs stronger men and women—men and women who are 100 *per cent strong.*

We have just won the greatest war known in history, a war that was won by *efficiency, and physical excellence.*

Realizing this to be a fact, let us ask ourselves if we are all in the proper condition physically? Are our *schools* properly preparing our sons and daughters for our daily battles? Are they *getting* 100 *per cent exercises in our schools?*

The writer believes that much good can be accomplished by our *Dancing Masters* teaching our children *corrective exercises.* and insisting that the public schools instruct the child in *Nature Exercises and Esthetic Dancing.*

Teach the child how to *prevent disease* through proper exercises. We will then have no need for the doctor to cure the child after he is in the grip of a disease.

Experience has taught the writer that most diseases can be cured through proper exercise. We now have seven children taking our health course, who have been pronounced incurable by the doctors. They have all shown wonderful improvement from the first lesson, and, through daily health exercises, have become strong and healthy.

In China, we are told that the physician is hired to keep the family well, and in good health. Should a member of the family become ill, the physician's salary stops, until the person is cured.

If *this method* were in vogue in this country, we believe our system of school gymnasium and the medical treatments now in use would undergo a radical change.

It is the *duty of every teacher* to teach the children to be strong, healthy and perfect in body, to teach them how to *preserve and to restore*, and not to mutilate or destroy, our Creator's gift.

The school child cannot have too much strength. Strength does not come in bottles or capsules; it can be had only through the careful practice of the proper exercises: exercises that will build up the entire system. When every muscle and every organ function correctly and satisfactorily, the necessary routine of daily

studio. After six months' daily practice she returned to the school duties is carried on with much more willingness and pleasure.

We believe there are thousands of teachers who realize that there is something lacking in the old method of exercise, as taught in our public schools. Many of our teachers are adopting dance movements, as they realize they are more beneficial to the pupil.

During a conversation with the principal of one of our largest teachers' colleges in the East, he made the following remark: "I fully appreciate the fact that our *present system* is wrong, absolutely wrong. I fully realize that our system is not intended for ladies; I also feel that *everlasting* injury is being forced upon many a young girl, yet we stand helpless, as we have nothing better, and the school boards are demanding that every child must have exercise; exercise must be taken regardless of the girl's condition."

When will fathers and mothers rally to the cause and effect of exercise?

We believe the day near when our schools will adopt the exercises and system of the Egyptian; the *esthetic movements* will then replace the *dangerous appliances* in every gymnasium.

We believe the time is near when our teachers of dancing will be looked to for health; our schools will be compelled to make bonfires of much of their apparatus now in use, and in its place employ teachers familiar with Nature Cure Exercises.

When that time comes our children will graduate with higher honors, and not be old men and women and nervous wrecks as so many are now. *Corrective exercise increases the power of mind and body; it will build up a run down system, it will cure nervousness and stomach troubles, it strengthens the vital organs and clears the brain of every girl and boy, and it will help every child reach the highest pinnacle of mind supreme.*

We have had many young ladies come to us at a time when they feared they would be compelled to leave school, or were so weak that they could not keep up with their class; after a few weeks of daily practice would note a wonderful change.

In one instance a young lady was compelled to return home from an eastern boarding school; she had to be assisted to our

a strong, healthy girl.

We make no claim in this book to give *just the exercise* that will cure all ailments—only a foundation for a system that will give your pupils more vitality and strengthen the muscles, making the body more nearly perfect and efficient.

It is in our *teachers' hands* to lift our art out of the fallen channel and place it on the highest pinnacle in the world.

In conclusion, let me ask: "Are you thinking along the line of health when instructing? Do you realize that every person can increase his efficiency 20 per cent through proper exercises? Or are you guilty of allowing your classes to leave your academy without exercises that will physically make better men and women of them? Or are you so satisfied in mind as to believe that your system cannot be improved upon? Are you thinking, thinking, planning your lessons so that you give your pupils 100 per cent health value, for 100 per cent cash?

Are You Ready To Help Make Our Nation Stronger Physically?

F. LESLIE CLENDENEN.

Think, conceive the Purest Thoughts of Nature,
And you will express them with movements of the body.

CHAPTER ONE.

CHAPTER ONE.

KEY TO CORRECT DANCING.

THE FIVE ARM POSITIONS—FIVE NATURAL AND EXTENDED ARM POSITIONS—FRENCH SCHOOL ARM POSITIONS—THREE BODY POSITIONS—INNER SOUL EXPRESSIONS—THE FIVE MOVEMENTS—ATTITUDES AND ARABESQUES AND THEIR COMBINATIONS—PANTOMIME ATTITUDES—TECHNIQUE AND FRENCH TERMS.

THE KEY TO CORRECT MOVEMENTS.

The following positions and attitudes are as necessary to correct dancing, and health movements, *as the notes of music are to the musician.* Therefore we term them the A, B, C, of dancing, *or basic dance movements.*

SYNOPSIS.

L. F. or L. H. refers to the *left foot* or *hand.*
R. F. or R. H. refers to the *right foot or hand.*
Pos., the placing of the *foot* or *hand* in one of the positions.
C. refers to the count of the music.
& refers to *two movements* made in the time of one count.
Fw. or Bk., a movement made *forward* or *backward.*
Rept. refers to the *repeating* of the movement.
C. B. refers to the *crossing* of the feet, or step across back.
C. F. refers to the crossing of the foot in front.
S. refers to a *side* movement.
Ex. refers to *extended* or *straight arm* or *leg* movements.
F. or B., *front* or *back.*
Cr., crossed.

A *step* is separating of the feet the distance of the *length* of the foot, and transferring the weight; unless the weight is transferred it is not a step, only a movement.

All positions are made with *foot flat* on the floor; *if pointed* it is no longer a common position.

The R. side of the stage is at the *right side* of the person standing on the stage facing the audience.

THE FIVE POSITIONS.

We have been given five fingers, so have we five positions of the arms and feet. There are three positions of the body.

The positions of the arms have changed more than anything else in dancing. In reviewing our library of old masters' works, we find scarcely any two of them agree upon the arm positions; yet they all agree upon "*five positions.*" What one calls 1st, another calls 2nd, and their subsequent positions appear different from what our teachers use today. No one will deny but what it would be much easier to intelligently describe dances on paper for teachers' use, if there were a universally recognized series of positions in use, the same as the feet. Every teacher should impress upon the minds of their pupils that the study of the arms is of as much importance as the study of the feet.

Grace in Movement can be defined as a series of motions in curved lines, flowing one into the other, without a pause.

Awkwardness is caused by a sudden stop or change of direction, which destroys the momentum by an excess of muscular effort.

In our descriptions of the arms, we make no claim that they are the same as the positions taught by many of our teachers of today. The positions used by us are the same as those used by our *old masters* at a time the dance was looked upon as an art; we have added the extended or straight positions as they are universally used in our dances today.

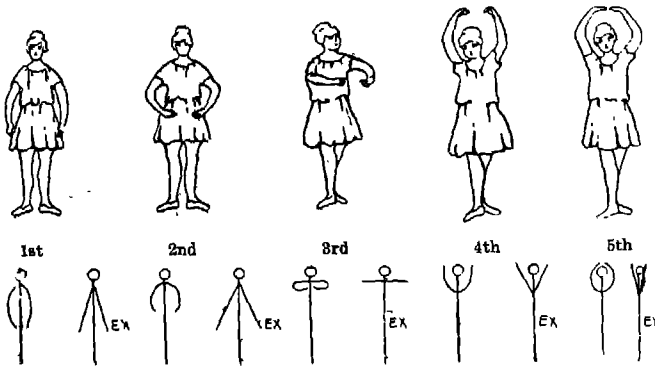
We also give the positions as used in the old *French schools.* which to us, are inadequate, as it is impossible to describe many of the correct movements in use today, by the old system.

We quote the following from *Zorn*:

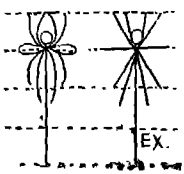
"Our predecessors have achieved great results, and it is our duty to advance along the road which leads to the perfection of our art by means of the assistance they have left us; but it is false admiration for that which has gone before us, which would prevent corrections or improvements."

If we have the gift to create, and can improve upon what has been left us, it would be folly to think we must keep in the narrow path and dance as did Adam and Eve.

OUR FIVE ARM POSITIONS.



DIAGRAMS OF THE FIVE NATURAL AND EXTENDED ARM POSITIONS.



Fifth pos.—Arms *closed* over the head.

Fourth pos.—Arms *raised* up *front*.

Third pos.—Arms *raised* on a level with the *shoulders*, or ¾ high.

Second pos.—Arms on a level with the *waist line*.

First pos.—Arms hanging at the sides, natural.

Floor standing position.

First Position—Arms hanging natural at sides, thumbs touching between second and third fingers.

Second Position—Arms *rounded*, and raised on a level with the hip joints. If straight out at sides, they are in third ex. pos. The hip joints are ½ the distance from the floor to top of head.

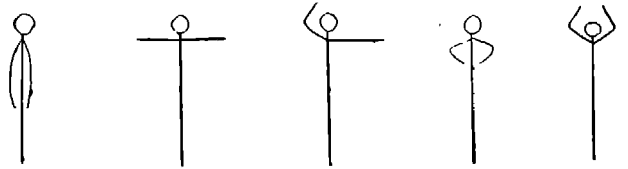
Third Position—Arms *curved front*, and on a level with the shoulders, width of shoulders apart; this distance also applies to second, third and fourth pos. If extended at sides they are in the third ex.

Fourth Position—Arms *curved* and raised *above* the head, so that you can still see the thumb without raising the head. If straight they will be in fourth ex.

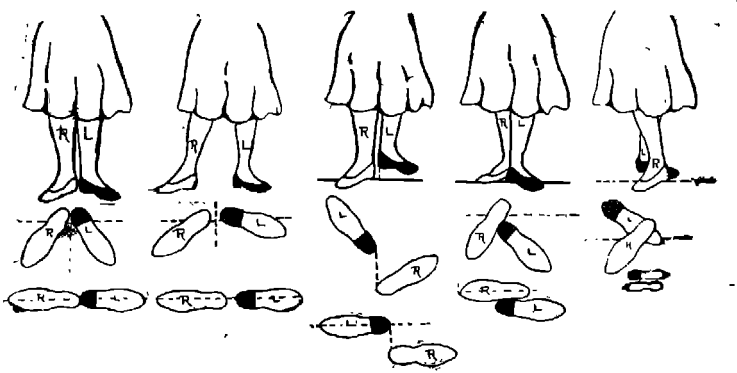
Fifth Position—Arms *curved over* the *head*, tips of fingers touching directly over the center of the head, forming a frame around a picture; the face the picture. If extended straight and high they are in fifth ex. pos.

Note.—Straight arms are called *extended*, and may be made in second, third, fourth or fifth positions. Curved arms are *natural positions*, and *always* used unless "ex." is prefixed to the dia.

FRENCH SCHOOL ARM POSITIONS.



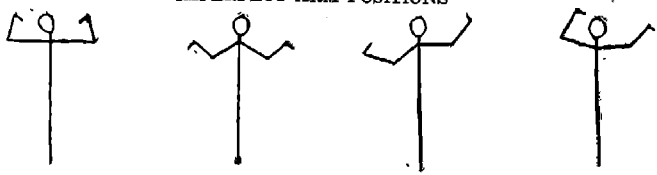
THE FIVE NATURAL AND BALLET POSITIONS OF THE FEET.



1st 2nd 4th 3rd 6th

The ballet positions are the same as the natural only the toes are turned out straight.

IMPERFECT ARM POSITIONS



THE THREE BODY POSITIONS.

First Position—Body erect.

Second Position—Lean the body to the R. or L. and it is in second R. or L. pos.

Third Position—Lean the body forward or backward, and it will be in fw. or bk. position.

Many of the old books classify the body positions as 7, which to us is very confusing.

THE FIVE HAND POSITIONS.

THE EXPRESSION OF THE INNER SOUL IS MADE THROUGH THE FINGERS.

First Position—Hand drooping, thumb resting against and between the second and third fingers; first or forefinger and little finger slightly curved outward. This position is used in the upward movements, or raising of the hand.

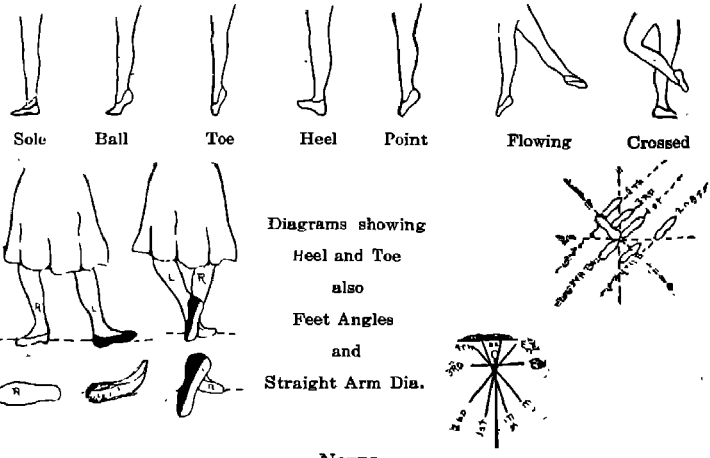
Second Position—Drop the wrist, opening the hand, palm fwd., two center fingers together and slightly curved, first and fourth fingers curved and a little back of the two center fingers, thumb at side of the index finger.

Third Position—Hand open, and flat, fingers closely grouped and a slight curve. The palm may be outward, upward or down. Used in salutations, appeals, etc.

Fourth Position—Hand clenched, as in fear, hauteur, etc.

Fifth Position—Index finger pointed, the other three fingers lightly closed. Thumb rest on second finger.

Group from Clendenen School



NOTES.

If the free foot is placed half way between second and fourth it is in a diagonal position; some call it intermediate.

The second and fourth positions are called open positions. First, third and fifth are closed positions.

Ball positions are made by resting the ball of the foot on the floor, heel slightly raised.

Point positions are made by placing the toe on the floor, as in toe dancing (Pas-de-Points).

Flowing positions are movements in which the foot is raised from the floor; if on a level with the ankle it is in low flowing position. If on a level with the knee, it is then in half high position. If raised to the height of the hip, it is in grand high position.

If the toe rests on the floor and the heel is turned to point upward, it is then in "heel up" position.

THE FIVE MOVEMENTS.

In our everyday life we are unconsciously adjusting the *center of gravity* with each movement we make; if we did not we

would continually be *falling* forward or backward.

The first thing a pupil should be taught is how to retain the *equilibrium* on one foot while the other is in use. This requires a few simple exercises, carefully practiced until the pupil can sustain his balance on one foot while the other is in use.

EXERCISE No. 1.

Stand with weight equally divided on both feet, lean slightly from one side to the other a number of times, noting that the balance of the body is *directly* over the *supporting foot.*

Repeat, slightly raising one foot from floor.

Repeat the practice in all three of the closed positions.

EXERCISE No. 2.

Highland Fling steps will be found very good to give *flexion* to the *knees*, as well as *balance.* All unnecessary muscular tension should be avoided; every part of the body must be kept free and flexible if you desire to be graceful.

MOVEMENT.

Movements may safely be divided into no less than *five classes*, as follows:

1. *Changement de pied.* A movement where the body springs from both feet, and alights on both feet.

2. *Pas de Sissone.* A movement where the body springs upward from both feet and alights on one foot. A very common step in solo dancing.

3. *Jette.* A movement in which the body springs upward from one foot and alights on the opposite foot. This is employed more than all other steps in ballroom dancing.

4. *Pas Saute or Hop.* A movement made by *springing upward* and alighting on the *same foot.*

5. A movement in which an upward spring from one foot is made, alighting on *both feet.* A very common movement in solo dancing.

NOTE: In order to spring upward from the ground it is necessary to *bend the knees*, as a preparatory movement.

ARABESQUES and ATTITUDES.

For many years we searched every channel for reliable information on the difference between *Attitude* and *Arabesque*, as we found no two books quite agreed. We felt ashamed to ask so *simple* a question, but later we became bold enough to ask one of our learned teachers, and much to our surprise, found it a stumbling block to him. Another of our leading lights wrote us that he never expected to use them, so had forgotten just what they were.

Communications with many of our foreign teachers remained unanswered. One of our reference teachers in London replied: "I must refrain from telling you the difference, as every teacher who *understands his business* knows which is which. If he does not know, he should not attempt to teach."

We quote the following from an old *French Book*, published many hundreds of years ago, and believe this to be the only intelligent definition we have in our library of many valuable books.

ARABESQUES.

"*Arabesques, like Attitudes*, are of many varieties. An *Arabesque* is made by supporting the body on one leg, while the other leg is held horizontally, in the air.

Arabesques may be distinguished from *Attitudes*, not only by the position of the arms, but also by that of the raised leg, which is stretched out straight in the air, waist high, it may be forward or back. The opposite arm is raised fwd., palm down. The arm on the same side as the raised leg is stretched out to the rear and *parallel* above it.

Arabesques may be made with the standing foot on the ground, *point, entourant, droite croisee*, etc., and are known as *Arabesque Fondue, Arabesque Planee.*

In *Arabesques*, the raised leg is always stretched (*tendue*), but in *Attitudes* the same leg would be bent (*plie*). They are four in number:

(1) *Ouverte*, or open.
(2) *Croisee*, or crossed.
(3) *Deface*, or front.
(4) *A Deux Bras.*

From the same work we take the following regarding Attitudes:

"*Attitude.*—An *Attitude* is distinguished from an *Arabesque* not only by the pose of the arms, but by that of the legs also. In an *Attitude*, the raised leg is bent from the knee, so that the foot is above the thigh level, placed parallel to the shoulders opposite the raised leg. The arm on the same side of the raised leg is rounded over the head, the other is in the 2nd or 4th position. They are of an endless variety of combinations.

We also have another book before us, published by a public school teacher, in which it says:—

"An Arabesque is a position in which you stand on *one foot* or *both feet.* There are 5 *Arabesques.*" From this she describes the 5 *positions of the feet.* I may add that this book is filled with "*Technique,*" *but not one* of the descriptions is any nearer correct than the one just described; yet it sells at $3.00.

Is it any wonder that our teachers *vary* so in their knowledge of Technique?

The dance of today is composed of *Attitudes* and *Arabesques,* adding a run step here and there, or movements of the feet; this being true, teachers should be familiar with the 7 *original Arabesques* and *Attitudes.*

Below we give the *original Attitudes* and *Arabesques.*

THE THREE ORIGINAL ATTITUDES and FOUR ARABESQUES.

Our 1st

1st

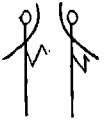
2nd

3rd

Note.—As we do not agree with the above description of the

Attitude No. 1, we have taken the liberty to change the position, so that when the R. leg is curved up back we raise the L. hand in 4th pos. and the R. down. To us this is in better harmony and looks much more finished, therefore in our dances we use opposition of movement.

THREE ORIGINAL ATTITUDES.



No 1.

Weight on L. foot, R. curved up back, so heel is on a level with hip, R. arm in 4th pos. L. in 2nd ex.

No. 2.

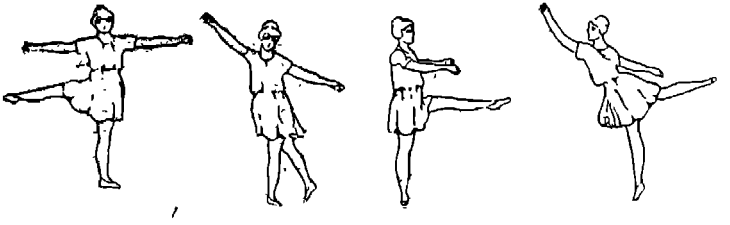
Same as No. 1, except that *both arms* are raised in 4th pos. *Palms toward* each other.

No. 3.

Weight on L. foot, R. raised so that the R. foot rests against the calf of the L. leg. Toe pointed to instep. L. arm in 4th pos., R. in 2nd.

Note.—Inasmuch as we differ somewhat in attitude No. 1, we refer you to "*opposition*" for our reason for making the change. In the descriptions of our dances note that we use the hand opposite to the raised foot in 4th pos., or when the R. foot is curved up back, we raise the L. hand in 4th pos. and the R. in 2nd ex.

FOUR ORIGINAL ARABESQUES.



No. 4.

Weight on L. (or R.), opposite foot raised at side, level of the hip, or ½ high, arms in 3d ex. pos., palms down.

No. 5.

Weight on L., R. crossed back, toe resting on floor, R. arm in 4th fw., L. in 2nd bk. ex. Note that there is a straight line from the tip of R. to tip of L. (In drawing a crossed pos. we have drawn the line in front and across the standing leg.) "C. B." crossed back.

No. 6.

Weight on L., R. raised ½ high, or level with hip, "up front," *Arms* in 3d pos. front, ex., width of shoulders apart. "F" front.

No. 7.

Weight on L., R. raised ½ high up back, body leaning forward, L. arm in 4th ex. fw. R. arm in 2nd ex. back, same positions of arms as in No. 2. "B" back.

Note.—The *free foot* tells what position you are in. If the weight is on the R. foot, *reverse* the positions of the hands as described. *Opposition* means that when the right foot is forward, the *left hand* is forward, therefore we have taken the liberty to change the positions in *Attitude* No. 1. We ask that you practice both attitudes, and use the one that in your judgment is the most graceful. If we base all movements on *opposition*, there can be but one No. 1 attitude.

In going into the *Attitudes* and *Arabesques* glide the foot well forward, slightly bending the knee, come into the pos. after the balance has properly been placed on the foot.

Study the drawings carefully before attempting to assume the position.

ATTITUDE AND ARABESQUE COMBINATIONS.

As Used in Present Day Dances.

Begin *all* poses with the weight on the L. foot, R. foot free for the pose.

No. 8.

R. toe on floor in 4th pos. back, heel raised; R. hand in 4th pos. ex., L. hand ½ high, or on level with the hip, 2nd ex., palm down.

No. 9.

R. leg curved up back, R. hand rests on R. hip. L. arm in 4th pos.

No. 10.

Both hands in 4th pos., R. leg in ½ high, back. Body leaning backward. "B" refers to back.

No. 11.

R. leg ½ high back. Both arms in 3rd pos. ex. front, palms up.

No. 12.

R. leg raised ¼ high front. R. arm in 2nd; L. in 4th.

No. 13.

Arms folded on chest on level with shoulders. R. leg raised ½ high back. Lean body forward.

No. 14.

L. arm in 4th, R. in 2nd ex. R. leg raised and crossed at calf of R., toe pointed to floor.

No. 15.

R. Toe on floor, 4th pos. bk. Hands in 2nd ex. back, palms down.

No. 16.

Hands in 2nd ex., palms forward. Raise high on both toes.

No. 17.

Hands in 3rd pos. ex., palms forward, body leaning fw. Weight on L.; R. raised ¼ high bk.

No. 18.

Kneel on L. knee, leaning to L., both hands crossed back of head.

No. 19.

Hands in 3rd ex., drooping. Lean body to R. side, R. foot in ¼ pos. at side.

No. 20.

Hands in 3rd drooping pos. ex. Lean body forward, R. knee raised on level with waist, toe pointed down.

No. 21.

Hands in 4th pos. fw. ex. Lean body well forward, R. ft. fw. Bend R. knee so it is on level with hip.

No. 22.

L. hand in 4th pos., R. in 3rd. Lean body well fw. Raise R. leg in 4th pos. bk. ex.

No. 23.

Hands in 4th ex. up front. Sharp angle of leg at knee.

No. 24.

Hands in 4th pos. Swing both legs well to the side, alight on both feet.

No. 25.

Arms in 3rd pos. ex., hands drooping, body fw., R. ft. ex. fw. in ball pos.

No. 26.

Hands raised 4th ex., palms up, eyes raised, looking up between hands. R. toe on floor in 4th bk.

No. 27.

Hands crossed down front over fw. ft. Lean body well fw., weight on L. foot in front, knee well bent, hands at ankle height.

No. 28.

Hands up front, 4th pos., palms up. Kneel on L. knee.

No. 29.

R. arm in 2nd ex., L. curved over the head 4th pos., L. foot stretched well back, ¼ high. Eyes directed to L. hand.

No. 30.

Lean body well fw., L. knee bent, and wt. on L. foot in 4th fw.; R. hand in front, tips of fingers pointed to forehead. L. hand down back, tips of fingers pointed to hip, palm down (Egyptian).

No. 31.

R. hand on L. shoulder, L. ex. in 3rd pos. as if pleading. R. leg crossed back, toe on floor.

No. 32.

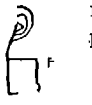
Arms in 3rd pos. ex., hands drooping, palms down. Sit on floor, L. leg ex. well to the side, R. leg curved in front so heel is on a line with knee. This posture is often used to finish a dance, and follows a pirouette. The hands are brought to the lips, then ex. into the position.

No. 33.

Settle back on R. thigh, L. leg in front. Both hands are brought to the lips and out in 3rd. ex., palms forward, head slightly to the side, look forward, smiling.

This form of a courtesy is very pretty to finish a dance, and usually follows a piroutte.

No. 34.



Hands in 4th raised position, palms up. One knee raised up front so knee is on a level with the hip, toe pointed to instep, or it may be "flat foot."

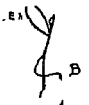
No. 35.

Both hands down and back, palms down, fingers pointed out away from the body, body leaning forward, one knee raised up front as in No. 40.

A very common movement in our present dances.

No. 36.

Weight on R. foot, L. crossed back, both hands raised above head, crossing arms at wrists.



No. 37.

Weight on ball of R., knees together, L. foot out back ¼ high, both hands in 4th ex.

No. 38.

Weight on L., lean back, R. knee front, foot drooping, arms 3rd ex.

No. 39

Kneel on L, R. foot front, both arms 3rd ex. front and back.

Note: We have taken the liberty of numbering the Attitudes and Arabesques that we may refer to them from time to time in describing dances. They will be found interesting for class line work, if first drawn upon a blackboard, teaching three to five each lesson.

METHOD OF INSTRUCTION.

Every practice room should have a large *blackboard* so placed that all may see the designs drawn thereon. Previous to the lesson draw the principal line poses, attitudes, arabesques, positions or postures that will be taught the class.

These lines compose a sort of an *alphabet*, which comprise all the positions of the limbs in dancing.

Care must be taken in the drawings and their combinations, their perpendiculars, obliques, horizontals, angles, etc.

During the lesson call for one of the pupils to step to the board and draw such diagrams as are being taught. The scholars will then imitate them more readily. Ask all to copy the lessons, that they may study them at their homes.

All postures are based upon but two lines, *straight* and *curved*.

WHAT IS PANTOMIME DANCING?

The Art of Expressing Thoughts Through Gesture.

Man has been given *three* means of expressing his *thoughts* and *feelings;* by *speech, tone* of *voice*, and *gesture.*

By gesture we understand those movements made with the *exterior* parts of the body, which express the *inward thoughts* of the mind, and supply every deficiency in speech.

By *speech*, we refer to the natural gift in use, therefore it receives more attention than the other two.

By *gesture* we can express our thoughts and make us intelligible to every race on the globe, even animals can be made understand our thoughts through gesture.

All gestures are affected by the co-operation of the inward operation of the mind, therefore we should be free from making use of any that are *trivial, exaggerated* or *vulgar*, using only those that are clear, simple and correct.

The higher branch of pantomime is called *Plastic Expression.* This does not refer to posings, but one continuous pose. *Plastic Poses* has been styled "*fluid sculpture.*" And in many ways it is a correct definition.

PANTOMIME ATTITUDES.

Below we give a few of the *Pantomime* positions of the hands that are used in *portraying expressions.*

(A) Love.

Weight on L. foot, R. back resting on side, body leaning slightly to R. side, both hands clasped and down over front knee. R. hand rests on top of back of L. Eyes cast downward.

(B) Grief.

Kneel on L. knee, R. elbow rests on R. knee, hand on head, L. arm hanging at side of R. knee, eyes closed and head bent forward.

(C) Offering.

Weight on L., R. foot raised ½ high at side, both hands extended to L. side, 3rd pos. ex., palms up. Look into the extended hands.

(D) Fear.

Draw back into semi-crouching pos., R. arm raised over the head as if to ward off a blow. Back of L. hand clenched and resting against L. cheek.

(E) Hate.

Weight forward on L. foot, arms raised above the head in attitude of striking a blow.

(F) Defiance.

Step back on L. foot, raise chest high, head slightly to side. Hands clenched and down at sides and back.

(G) Justice.

Step fw. on R., first two fingers of R. hand pointed straight up, other fingers closed. L. hand down at sides, palm flat and down. Eyes directed upward.

(H) Meditation.

Step fw. on L., rest R. hand on top of head. L. hand rests on the upper part of the R. arm. Head bent in deep study.

There are thousands of other themes that can be portrayed in pantomime gestures. Below we will give a very interesting *Pantomime Posture Dance.*

THE DALCROZE PRINCIPLES OF EURYTHEMICS.

This method is based on the following elementary principles: All *rhythm* is *movement*, all *movement* has need of space and time.

Space and time are united by matter, which traverses them in an ethereal rhythm.

Movements of very small children are *purely physical* and *instinctive*. It is *physical experience* which forms the *conscience*.

The *perfection* of *physical power* produces clearness of the intellectual perception. To regulate the movements is to develop the rhythmic mentality

PANTOMIME AND DRAMATIC POSTURE DANCE.

MUSIC: Gavotte.

If you have carefully practiced the *Attitudes*, you will find the study of expression much easier.

REPOSE: Pupils take position, lying on R. side, R. foot crossed under L. leg, about half way from knee to ankle. L. hand resting carelessly on the waist, elbow at side. "Repose," R. hand rests under head. Hold the pose for 8 counts or 2 meas.

AWAKENING: Transfer the weight onto R. elbow and rise into a half sitting posture, L. hand raised up front, palm forward. Use 4 C. for coming into pos. and hold 4 C.

INTERESTED: Transfer the weight onto R. foot, and rise into erect pos., R. foot still in 4th pos. back, lean forward, raise R. hand in 3rd pos. front, palm forward, tips of fingers pointed upward, and about 10 in. from the face. L. hand in 2nd ex. palm down, 4 C. to come into pos. and hold 4 C.

FEAR: In last posture walk forward, 3 steps, 3 C., come into posture of fear on 4th C. and hold 4 C.

Transfer the weight back onto the L. foot, settle the weight back, and into a crouching position, R. hand closed and knuckles against the L. cheek, L. hand closed and back in 2nd pos. ex. Eyes directed forward; the body has the effect of drawing back. Hold pose 4 C.

DEFIANCE: Step on L. in 2nd pos., throw R. over and around, making a pirouette, hands in 1st pos. At the finish of the pirouette, Arabesque forward onto R., raising L. up back, ½ high. Lean body back, both hands at sides, and clenched, head to side, firm expression, 8 C.

Note: It will be understood that 4 C. are used to come into pos. and that the pose is held 4 C.

MEDITATION: Pirouette, 4 C. Step fw. on L., raise R. heel. Eyes to floor, place the palm of R. hand on top of the head, fingers

pointed backward, L. palm rests on R. forearm, eyes half closed Hold 4 C.

PLEADING: Pirouette, 4 C. Step fw. on R., raising L. up back in Arabesque, both hands out to R. side, palms up; eyes directed forward, smiling 4 C.

ASPIRATION: Pirouette, 4 C. Transfer the weight onto R., L. foot rests on side, "slouch position," R. arm raised, as if pointing at a bird flying in the air, L. hand in 3rd ex., palm upward, eyes directed to raised fingers. Head to L. Hold 4 C.

REPENTANCE: Pirouette 4 C. Step fw. on L., R. foot in slouch pos., back, head hanging forward, L. hand rests on R. wrist, both hands down front. 4 C.

SURPRISE. Pirouette, 4 C. Step fw. on R., L. toe on floor, heel up, lean fw., both hands raised up front, 3rd pos., palms forward, fingers upward. Eyes wide open, interested expression. Hold 4 C.

VANITY: Pirouette, 4 C. Feet together, head thrown to L. side, hands at either side of the head, thumb and first finger raised above the ear, palms forward, fingers in the act of fixing the hair, eyes sideways as if gazing into a mirror with a satisfied expression. 4 C.

ADIEU: Pirouette, 4 C. Step fw. on L., close R. in 3rd pos. back, at same time raise the R. hand up front, palm to face, and out, 4 C.

Note: On the above series of poses, the pirouette is made on the 4 C. coming into the position on the 4th C. Then hold the pose 4 C. One time pirouette to the R., next time to the L.

TECHNIQUE.

Technical and French terms often used in describing dances.

A.

APLOMB (*Ah-plon*): To alight with grace and assurance on the feet, following a movement.

ARABESQUE (*Ah-ra-besk*): Straight leg and arm positions

ASSEMBLE (*Ah-sahm-blay*): The closing of the feet, or bringing the foot from an open to a closed position.

ATTITUDE: Harmonic oppositions of the arms and legs, in curved positions.

B.

BALANCE (*Bah-lahn-say*): A raising and lowering movement in place. Short glide with R. in second position. Close L. to R., raise and lower.

BALLET (*Bah-lay*): A number of dancers, who during movements portray human sentiments. The dancers usually portray a part of a story; the soloist or principal is styled "Premiere Ballerino" or "Premiere danseuse." It was first used by the Egyptians.

BALLET D'ACTION (*Bah-lay Dahk-tæe-on*): Dance movements where gesture and actions replace dialogue, as in Grand Ballets.

BALLET PANTOMIME: Similar to ballet d'action, usually applied to comic actions.

BALLONE (*Bah-lonnay*): A Ball Step, or a movement made as if stepping over a ball, usually made to the side, yet may be made forward.

BALLON (*Bahl-lon*): Graceful bounding steps, or steps imitating the bounding of a ball.

BATTEMENTS (*Baht-mohn*): Beatings, or to beat the feet together. Weight on L., R. raised at side, beat or knock R. against L. There are two kinds—Grand or high beatings, which are made by raising free leg ½ high, then drop it back in a closed pos. Petits or small beatings: Point the free leg in 2nd pos. and return it quickly to a closed position, keeping the toe on the floor.

EXERCISE.

6-8 Tempo., fast.

Point R. in 2nd, raising instep high, C. 1. Return R. to 5th front, C. 2. Repeat crossing in 3rd pos. front, then to 1st pos. Repeat and close in 3rd back.

As toe is placed in point pos. extend R. arm in 3rd pos. front.

GRAND BATTEMENTS EXERCISE.

Stand R. in 1st pos. Raise R. front ½ high, then lower to 5th front, 10 times.

Repeat raising foot to side and down in 3rd pos. 10 times.

Repeat raising foot ½ high back and down in 1st or 5th back, 10 times.

PETITS BATTEMENTS (Exercise).

Weight on L. ft., R. ft. raised, heel over instep of L.

Pass the raised foot back 3rd raised pos. on level with ankle, keeping foot close to other leg as it circles around back.

Repeat passing free foot back and front 10 times, making the movement as freely and quickly as possible.

Note.—The *battements* should be made very quickly, swinging the free leg from hip muscles.

We know of no better steps or movements to promote brilliancy in dance steps.

BALLOTE (*Bah-lottay*): To toss, or to cross the feet alternately front and back, making the change while the feet are in the air.

BASQUE, PAS DE (*Pah-der bahsk*): A word often pronounced Pas ba. It is a common step in Spain and in Spanish dancing, as well as dances originating with the *Basque* people who live in Spain and some parts of France. It can be danced in 2-4, 3-4, 6-8 or 4-4 time. It is made by making an outward circular movement with R. foot, finishing in 5th pos. back, at same time transfer the weight to the R., glide L. foot forward, transfer and close R. to L. in 3rd or 5th back.

BATTRE (*Bahtr*): Beat. To beat, touch or hit the standing foot or leg with the free foot.

BATTU (*Bah-tu*): The knocking of the heels together.

BONDIR (*Bon-deer*): To bounce or bound. Practice the movements carefully until you do not confuse *Bondir, or* springing, and

Duet from Clendenen School

Souter, or jumping. In *springing* you move *forward* or *backward*, while to *jump* you remain in *place*. To express *joy* you *jump up* and *down*, to cross a stream you *spring*. A bird *jumps*, while a cat *springs*.

BOURREE (*Booray*): Stuffing step. The word *Pas de Bourree* refers to a step where one foot is under the other or toe under the raised heel. The placing of the toe under the heel is a *stuffing movement*. There are many varieties of *stuffing* movements.

BRAS (*Brah*): Port de Bras, or the *carriage of the arms*. The *positions*, *oppositions* and *correct carriage* of the *arms* are as necessary as graceful movements of the feet; therefore, a careful study of the positions should be made.

Those familiar with the old *French* method of the arms will find much to recommend in our positions.

It would be unwise to believe that we dare not correct or improve the positions. If the old style of movements were never improved upon the same as other arts, we would always be dancing the same as they did 1000 years ago.

C.

CADENCE: Marking or keeping time.

CHANGEMENT (*Shahnj-mahn*): A quick change or catch step made as in walking and out of step, the catch step to get in step would be called a *changement*.

CHANGEMENT DE PIED (Exercise).

Stand with the R. ft. in 5*th pos. front*. Bend both knees slightly, spring in the air changing feet, alighting with R. in 5*th pos, back*.

CHASSE (*Chahs-say*): To chase one foot out of place with the other; it may be made in any direction. If the weight is transferred to the chased foot it would not be chased. The movement is made with weight on one foot, as if stepping on a sore foot, if the transfer is made to the other foot it is a "glissade." The feet are kept close to the floor.

CHASSE (Exercise).

L. foot in 4th back (or 2nd ex.). Close R. ft. to L. and simultaneously extend L. back again.

It has the effect of chasing one foot out of place with the other.

With much practice you may be able to make as many as *four crossings* while in the air.

The striking of the heels together and alighting on one foot is called *Cabriole.*

CABRIOLE (*Kah-bree-ole*): To cross the feet while in the air. It is also known to the French as *entrechat.* Weight on both feet. R. in 3rd pos. front, bend the knees and spring in the air, changing the feet while in the air to 3rd pos. back, and to 3rd pos. front again.

CHOREGRAPHY (*Koregraf*): Greek name, indicating to describe a dance in writing and drawings.

CONTREDANSE (*Contr-dahns*): An olden time English Country Dance in which the partners stood in two lines facing.

COUPE (*Koo-pay*): A cut step in which one foot cuts the other out of place. Weight on L., R. raised. Bring it down and step on R., raising L. It is similar to the assemble, only that one foot is raised. The movement always begins from an *open* pos.

D.

DEGAGER (*Day-gah-zhay*): To transfer the weight from one foot to the other as in walking.

DEMI (*Dem-me*): Half, or a half step. A step from a closed to an open pos. is a half step.

DESSU (*Des-su*): Under, or the placing of one foot under and back.

DESSOUS (*Des-soo*): Over or in front of the standing foot.

E.

ECART or Ecarte (*Ay-cartay*): To spread. Feet in closed position, jump, spreading the feet while in the air.

ELEVE (*Ail-vay*): To raise, or the raising of the body high on the supporting foot.

EN TERRE (*Ahn-tair*): Movements made on the ground, or where the foot remains close to the floor.

ESCHAPPE (*As-shahp-pay*): To separate, spread or escape. From a closed position, spring and alight with the feet separated in 2nd pos.

ENTRECHAT (*Ahnter-shah*): See Cabriole.

F.

FOUETTE (*Foo-ett-ay*): Whip step. With weight on L. foot, R. in 5th pos. front, bend both knees; hop on L., at same time raise R. out at side or front and return it down across in front or back, at same time bend the L. knee.

FRAPPER (*Frahp-pay*): To beat, or stamp the foot.

FROTTER (*Frottay*): A rubbing step, or when one foot rubs against the other in passing.

G.

GLISSE: A gliding step, it may be made forward or backward.

GLISSADES: Similar to a Chassez, except that the weight is transferred from one foot to the other during the movement.

H.

HOP: A hop or raising movement from the floor, made on one foot (see Saute).

J.

JETE (*Zhettay*): A throwing step, or throwing the weight of body from one foot to the other. Spring onto R. foot at side, raising L. up back. It may be made in any direction.

ROND-DE-JAMBE (*Rong-duh-zhamb*): A circular movement of the leg. They may be made outward or inward.

EXERCISE.

Weight on L. R. in 2nd pos. Make the right describe a semi-circle in a backward position, and on around until it again reaches the starting place.

L.

LEVE (*Lev-ay*): Raised movements.

LEVER (*Lev-ay*): The lifting or raising of one leg.

O.

OPPOSITION: Movements of the feet and arms in which there is a *contrast* in *perfect harmony*. In side movements the *hand opposite* to the direction you are moving is raised. If going to the L. the R. hand would be raised, or if both hands are in

same direction, then they would go to the R., or the L. foot and the R. hand are forward at the same time. In walking when we step forward with the R., the L. hand is naturally forward.

P.

PANTOMINE: *Expressing a story* by *gestures* of the hands in place of speaking. It was first used by the Grecians. Their early Pantomime dances were named after Heroes or Gods whose actions were mimicked.

PAS: A step.

PAS DE BASQUE: See Basque.

PIROUETTE (*Pe-roo-et*): To pivot or turn. It may be made on the ball or toe. Speaking of Piroutte, Blasis says, "*A Pirouette of* 3 *or* 4 *turns in* 2nd *pos., and stopped in the same, or a different attitude, offers the greatest proof of a dancer's uprightness.*"

As there is not a movement in dancing as difficult as a Pirouette, properly made, we will explain a few of the most used ones.

But few appreciate the labor it has cost a dancer to be able to hold one's self on one foot, or still greater, one's toe.

Pirouettes may be made with the free foot at or over instep, toe pointed to instep (*petits battement*). In *attitude, arabesque*, or foot ½ high.

It is well before beginning the *pirouette*, to place the foot in the position that you desire to finish in.

Note that your balance is well fixed on the supporting leg, arms raised to side in third position (see exercise). You may finish the pirouette in any attitude or arabesque, remembering that the arms, body and head must form a *design that is in harmony, and graceful.*

Exercise 1. Stand R. ft. in 2nd pos., toe turned well out, knees bent, both hands extended to L. side, 3rd pos. ex. Transfer weight to R., straightening the knee, raising the L. into the position desired, with plenty of force change the hands to the R. side and complete the turn to the R. finishing in an attitude or any position desired.

Below we give diagrams of the starting and finishes of the

pirouette.

Starting. Turn. Finish. Good Finish Attitudes.

PIVOTER (*Piv-ot-ay*): To pivot on *one* or *both feet.*

PLIER (*Plee-ay*): The bending or flexing of the knees

PELEVE (*Pel-avay*): Stretching or straightening of the knees.

S.

SAUTE (*So-tay*): To jump or hop. To spring from one foot and alight on the *same foot.*

SISSON (*Sis-sonn*): Scissor step. The movement represents the opening and closing of a pair of shears. Weight on L., make a hop on L., raising R. out at side and return it to 5th pos. front or back, finishing with the knees bended.

T.

TALONNE (*Tahl-lonay*): To knock the heels together. Weight on balls of both feet, make a twist of the feet, knocking the heels together.

TAPER (*Tah-pay*): To stamp the foot on the ground.

TENDRE: To raise or stretch.

TENDU, pas (*Pah Tahndoo*) or Zephyr: To stretch. Zephir or Zephyr and Tendu both refer to a stretched step or movement.

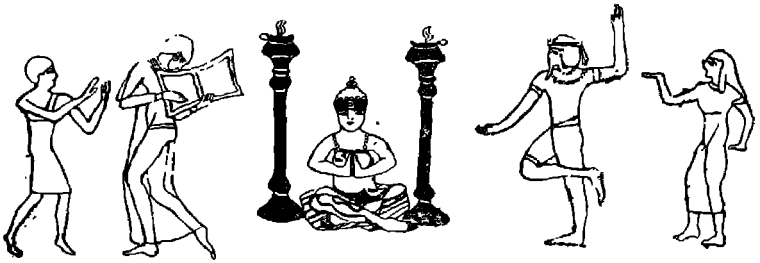
TERRE-A-TERRE (*Tehr-ah-tehr*): A glide step where the foot remains close to the floor, as in social dancing.

Z.

ZEPHIR or ZEPHYR: See Tendu.

The smile is the dance of the face, and the dance is the smile of the limbs.

CHAPTER TWO.



CHAPTER TWO.

EGYPTIAN HAND AND BODY DESIGNS.

Synopsis.

Egyptian Dancing in its first analysis consists of body actions, conveying ideas in dramatic form and rhythmic movements of the body. What we now call *Nature Dancing* was known to the *Greeks* and *Egyptians* long before music was composed.

The early *Egyptians* looked upon the dance as a necessary part of every important event of life. Their Attitudes and Postures were almost the same as now used in our present-day *Artistic Dances.*

The positions of their hands and feet and postures have scarcely changed in thousands of years. Our present costume is identical in keeping with those worn thousands of years ago. They had many styles of dances. What we today term *Ballet Dancing* was known to the *Egyptians.*

They *pirouetted,* made *Jettes, Coupes, Cabrioles, Heel* and *Toe* movements, just as we do today.

The stiff angles of the Arms and Body, was only one style of their dance. Our *Classic Dance* of today was their play dances, so you see we have not invented anything new, and we doubt that they would approve of the many wiggles and twists and movements made with every part of the body but their feet, that we are forced to gaze upon at the present time—all under the guise

of *Classic Art.*

Not many moons ago we were forced to sit through an evening of a much advertised *Classic Dance* performance, composed mostly of spavined old maids and sissified men and we could but feel that entirely too much of this *Ancient Greece* was gumming up the public morals, under the guise of *foreign art.*

When undressed males and females romp around the stage in nudity, in the name of "Art" and portray the sensuality and immorality that *wrecked the old world,* in the early days, we believe it is high time to drape their nudity in a little *common sense* and taboo such teachings before the modern Eve turns American dancing into an *apple show.*

Not so many years ago we were allowed to witness a performance given by eight *Mythology Dancers* from *Egypt.* Their dances, 12 in number, were, excepting *"The Dance of Death"* and *"War Dance,"* the same as we now call *Classic Dancing.* Their movements were slow and beautiful.

Many of our musical terms are taken from the dance; for instance, *"Orchestra,"* a dancer. *"Carol"* first applied to an old French Dance. *"Anthem,"* means a flower and signifies a flower dance. Also the words *"Orchestlay Chorus, Choir, Anthem,"* etc., first referred to dancing. Later the terms gradually came to possess an exclusive musical signification.

Before beginning *Egyptian hand* and *arm movements,* it will be necessary to remember:

First. That in *interchanging* from *one position to another,* you first go into first, then on into the extended.

Second. The Rules of *Opposition must be followed,* although in some minor poses the rule is not observed.

Third. Curves are only apparent when passing from one position to another.

Fourth. In striking a pose the knees and muscles of the legs have much to do with the *balance* and *strength.*

Fifth. Egyptians always speak of *designs,* and not positions.

Sixth. The hands may be turned *inward* or *outward* according to the *emotions* to be expressed.

Seventh. That all dances are based upon the following three elements: 1st. Designs—Object—Grace. 2nd. Rhythm—Tempo. 3rd. Force—The Physical.

Eighth. That the body must be held in a *vertical position*, when no other direction is given.

Ninth. The movements consist of *Steps, Romp* and *Force.*

Tenth. Palms up (Δ) signifies to give *Grief, Emotion, Fear, Repulsion, Defiance, Defense, Offering.* The palms down denote *Love,* to *Receive, Repentance, Prayer,* etc., or palms down, to "take."

Eleventh. Force can only be made with a bended knee.

Twelfth. There are 10 hand and arm positions, which must be carefully practiced.

TEN (10) ARM POSITIONS.

1st. Both hands down front, palms up, tips of fingers touching. *Sharp* first *angle* at *wrists.*

2nd. Same as No. 1, only palms are down. "V." This character shows whether palms are *up* or *down.*
If up, "Δ". If down, "V".

3rd. Straight arms, same as No. 1, only the arms are back, tips of fingers pointed at center of leg at side. Palms up.

4th. Arms in 3rd pos. extended, angles at elbow and wrist. Palms down, tips of fingers pointed to head.

5th. Back of hands on forehead, palms out, tips touching.

6th. Arms circle head, palms up.

7th. Hands raised about two inches below chin, and six inches from chest, palms up, hands flat.

8th. Backs of both hands touching over head, tips of fingers pointed up.

9th. Tips of R. fingers pointed to forehead, palms down. L. hand down back, tips of fingers pointed to the hip, eyes above the level.

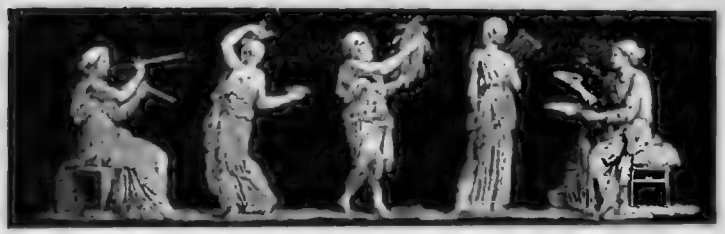
10th. Both hands raised up in front of the face, palms toward the face, tips pointing upward.

FORCE. Step forward on R., sink down so the hip is on a level with the forward knee, toe pointed straight forward. The hands are often in the same attitude as No. 9. They may be in any of the attitudes.

Another position of the hands is often used when in the *"Force" Attitude.* Note that the arm on the same side as the forward foot, is bent at the elbow, tips of fingers pointed straight up, while the other hand is pointed straight down.

Either foot may be used for the above poses.

THink of Beautiful Subjects and You Will Dance Beautiful.



BASIC GREEK DANCING AND EXPRESSION.

GREEK DANCING AND EXPRESSION.

ORIENTAL POSTURES. DESIGNS AND DANCES. TEN ARM POSITIONS. BASIC EGYPTIAN HAND AND BODY DESIGNS. GREEK DANCING AND EXPRESSIONS. SIX ORIGINAL GREEK DESIGNS. HAWAIIAN ARM AND ITALIAN EXERCISES.

Of the science of *sacred dancing* but few of the teachers have any knowledge. So *very little* is known of this *art*, that it has of late fallen into bad repute.

During the last few years a revival of Greek dancing, under the name of *"Nature Dancing,"* has sprung up. The word as used today seems to apply more to *"Artificial Movements,"* based upon the apparent *denial* of the laws of *"Nature and Gravity."* The original *Greek dances* of the early day were based on the *laws* of *Nature* and the teachers were *scientific* in their *methods of training the muscles.* To the *Greeks*, dancing was an *essential* part of every child's life, religion, and school education.

As soon as a child could walk it was taught to dance. Boys had to learn to dance before they were considered *fully qualified* for *war.* They danced to *rest* after *strenuous gymnastic exercises.* Even the Russians have of late years copied *"Nature Dancing"* from the *Greeks*, and now use it in their ballets.

It was for the Duncans to awaken the world in *Greek dancing*. Such artists as *Pavlowa*, *Mordkin*, *Bohm*, *Karsavina*, *Nidjinsky* and others studied the *Duncan methods* and broke away from the old school methods. In the new method they found the Greek system in *harmony with Nature*, and every movement *sincere in its expression*.

Most of the *Greek dancing* is done in *profile* and not facing the audience, as *profile gives a greater variety of beautiful lines*. The *Greek* system teaches the *law of balance*, and *opposition*, it develops your own way of expressing. It teaches that in naturel walking or running, when the right foot is forward, the left arm swings slightly forward, which helps to preserve the balance of the body.

Dancing in profile teaches the pupils that they are *expressing a picture* and that the dance is a *story being told* by them.

Any form of exercise that is not satisfactory, mentally and emotionally, loses much of its value. All exercises should be arranged with the thought of healthy development, control and expression. *Dancing* and *wrestling* are two of the best known exercises to *promote health* and *develop strength*.

In brief our aim should be to cultivate a perfectly developed, *ideal physical body*, with every muscle *strong*, *graceful*, *full of expression* and *balance control*.

In much of the so-called "*Greek dancing*" seen nowadays, the dancer depends upon the classic dress and this is often the only thing really suggestive of the Greek, even the draped costume is usually *exceedingly ugly*, and lacking in graceful lines or folds. We are beginning to realize tnat the dancing of the near future must be in accordance with nature laws; that "*Nature Dancing*" gives to us, as well as to the Greeks, the *power of expression*.

To prolong the life of Nature, we are greatly in the need of *creative artists*—artists who can and will *instill* the laws of their *inspired art* into the hearts and minds of their pupils so deeply that the glorious work will be carried on and on, long after the teacher has passed beyond.

We are badly in need of a *college* in this country, conducted by a teacher who is quick to perceive, and will encourage and

develop all natural artistic characteristics found in a pupil.

Children as young as four years may be taught the fundamental positions in Greek and other dancing in a short time.

First teach them marching, Greek exercises and simple dances which can be acted to music, as this gives them *expression* and *emotion.* Tempo and Rhythm should be insisted upon.

As the class advances the exercises can become more complicated, as it is then we begin teaching a method of writing as well as composing dances. A rhythm of dance music is shown the class and the children invent their own steps, guided by approval and suggestions. After such changes as we consider proper, they then do their movements before the class for their criticisms, always noting their good points as well as their bad ones.

We always insist that our pupils follow a *design* (often drawn upon the floor). This *design* must be in harmony with the conception of music and movements. Unless the design is clear to the pupil, the dance will not be good. Sloppy or slack work are *never tolerated,* but every child should be or should strive to be an artist, and put every thought into his work.

You must teach your pupils that they grow by *expressing* the *spirit within* and their bodies are the channels through which that *spirit reaches the world.* Teach the pupils how to *live, feel* and *express themselves,* the pride of their body and the love for beauty.

Think! Can you imagine the schools in this country, schools where the art of expression, sound and form is taught, putting every child through a test like we have described? If this was one of the many changes to take place, and our school boards were compelled to put better men on the board, our next generation would not be content with the ugly way so many now move about, or the bad music now so often forced upon us.

It is not strange that up to the present time but little has ever been done in our public schools to *stimulate good taste in music, color or real art of any kind.*

Our schools should have only *creative Artists,* as Artists are *prophets* of the *future;* no art can be permanently fixed, or be suitable for generations after generations without changes; we must ever be ready to pull down and rebuild our old structure,

Clyde Cottam
from
Clendenen School

to keep up with the growing pace.

It is a fact that but few artists can give you a clear explanation of the things they create. To ask them why this *color, grouping*, etc., they cannot tell you, except to them it is correct.

This is one of the proofs that the artist's mind is satisfied with the inner knowledge. It is only the *scientific mind that seeks an explanation.*

It is the duty of every teacher, if possible, to see that the school board in your city employ teachers who can and will approve of the combining of *art, color of expression, physical training* and *nature cure*, as the *unity of these comprises the joy of our life work.*

The Greek system is based upon *six fundamental positions.* The Greeks believe them to be the *basic principles* of every posture of the human body.

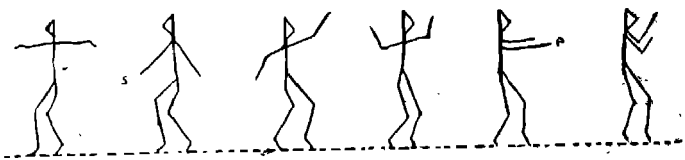
They have many variations, which if practiced in rotation as given, cause every part of the body to be exercised equally. They also constitute the *Alphabet of Greek Dancing.*

The Greek method when once mastered will enable the pupils to *design their own dances* or *weave such poems as desired.*

A Greek dance done on the balls of the feet, gives stronger attention to balance.

The dance is executed barefooted.

Below we give the Original Six Greek Positions.



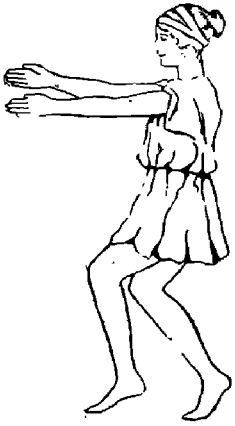
The Six Original Greek Positions.

Design No. 1

No. 2

No. 3

No. 4



No. 5

No. 6

GREEK DESIGNS.

FIRST DESIGN. *"The Salutation."* Weight of body is resting equally on the balls of both feet, heels raised, body erect, both knees bent. Hands in 3rd pos., extended, one in 3rd front and the other in 3rd pos. back, palms forward, and the body profile to the audience. Eyes directed forward over the forward hand.

SECOND DESIGN. Knees bent a little more than in No. 1. Both hands in 2nd pos. ex., body twisted so chest is toward audience, eyes directed to wing or in profile position.

When the R. foot is back the R. hand is forward.

THIRD DESIGN. Feet same as No. 1. L. foot back, R. arm back, curved at elbow so the hand hangs down, L. arm forward and curved at elbow. The elbow at

back is about half way between shoulder and hip. Palms forward.

FOURTH DESIGN. Feet as in No. 2. R. foot and L. arm back. L. foot and R. arm forward, arms curved at elbows, tips of fingers pointed upward, palms toward each other. The front arm is slightly bent at elbow.

FIFTH DESIGN. Feet as in No. 1. Arms forward in 3rd extended pos., palms toward each other. Eyes directed between hands.

SIXTH DESIGN. Feet as in No. 2. Both hands raised up front, about on level with the eyes. Palm on hand nearest audience is slightly forward, other hand, palm forward, fingers of both hands slightly curved and open, chin drawn in. Eyes directed down between elbows.

These designs should be practiced until you can naturally fall into the design as these constitute the *Alphabet of Greek dancing*. Practice until perfect balance is held on both feet. The toes point straight forward and *not turned out* as in our present teaching.

In going into a design, note that the front foot is in 4th pos., toes straight, making a twist of the body at hips so rear hand is over rear foot, chest forward, profile to audience.

DIVISION OF GREEK DANCES.

Greek dances are divided into three *technical varieties* and subdivided into many other varieties.

1. *Kubintic*, leaping and acrobatic feats.
2. *Spheristic*, Rhythmical movements, as ball dances, games, etc.
3. *Orchestric*, or dancing proper, including stage dances.
4. *Pyrrhic*. A war dance. Every child over 5 had to learn this class of dancing.
5. *Kosmos*, consisted of high vaulting over walls, leaping, etc.

BASIC HAWAIIAN ARM AND ITALIAN EXERCISES.

The old initiatory dances were exercises in life's discipline. And our youth of today, above all things need discipline.

BASIC HAWAIIAN ARM AND ITALIAN BODY EXERCISES COMBINED TO PROMOTE ARM AND BODY GRACE.

MUSIC. *Wailana Waltz*.....Victor Record No. 17767-B

NOTE: Before beginning to describe the exercise, we must insist that the following movements are carefully practiced, *viz*:

(a) *The Run Waltz*—Glide R. forward, 4th pos., C. 1. Glide L. forward, 4th pos. C. 2. Glide R. past L. so the heel is about on a line with the toe of the L., C 3. Take the steps short, similar to a glide waltz only the foot *passes by* on the 3rd count.

(b) *The Stretch*—Raise high on the balls of one or both feet; lifting the body or chest as high as possible, this stretches every muscle.

The Wave—The careful practice of the *wave lines*, as described in first, third and fifth pos. extended, will greatly assist in the exercises (See page 66).

Repeat the waves many times, making them very free, then very mild, repeating them in the natural and extended positions.

Repeat them walking forward and backward. Don't flop the hand up and down.

MOVEMENT No. 1.

Movement made diagonally to the R. by stepping on R. L. R. L. R. like a run waltz, C. 1, 2, 3, 4, 5. Finish with the R. in front and stretch high on balls of both feet making a turn to face the L. on C. 5, 6,

HANDS—On above 5 counts raise the hands out to the R. (4th ex.) and make two waves, on the 6 counts.

As you make the turn, drop the hands and raise them to opposite side; in all eight bars.

Note: The run waltz should be made very smoothly.

MOVEMENT No. 2 (*8 bars*).

To be made in place. Step R. forward, at same time lower both hands nearly to the floor, and down over the R. foot, 3 C. Step back on L. C. 4. Step back on R. in 4th pos., raising the hands up high over the head, making a wave of the hands high, C. 5, 6.

In making the wave high, throw the body and head well back and look up. Make the wave down over the foot on the first 3 counts, then high over the head on 4, 5, 6.

Repeat the movement, stepping forward on R. and in place on L. for 8 bars.

MOVEMENT No. 3 (16 *bars*).

R. hand in 4th pos., palm up, L. in 2nd extended, palm down. Glide L. to "short" 2nd pos., C. 1. Close R. back of L. At same time make a slight dip, C. 2, 3. At same time make strong waves with both hands, R. over head, L. at side, ex.

Repeat 6 more counts, moving to the left, about 6 feet.

Step L. to 2nd pos., circle R. over and pirouette to L., 3 counts. In all 12 counts.

Reverse and move to the R. 12 counts. Repeat to L., do R., 24 counts. During the above movements the body should be held erect, eyes directed to the upraised hand. Practice carefully the wave over the head, keeping the palm upward, with only a slight wrist movement.

MOVEMENT No. 4 (8 *bars*).

Step on L. in 2nd pos., C. 1, at same time turning to L. Make a free leap turn, coming down on the R. in front; at same time complete the turn while in the air, C. 2, 3. As you finish the turn bend forward with both hands down over the R. foot.

Make a slight hop on L. at same time raising the R. knee up on level with the hip in front. Bring the hands around in front of the body and out in 3rd pos., extended. 3 C. As the hands go in the extended, they pass closely to the legs as if raising the ballet dress and not holding it. Repeat, turning to the R. 6 C. Repeat to the L. and R. 12 C. Each time as the leap turn is made try to raise higher in the air.

MOVEMENT No. 5 (8 *bars*).

Make a run waltz, zig-zag to R. L. R. L. counting, 1, 2, 3, 4, for the run, and on 5, 6 a high stretching on the balls of both feet, while they are *separated*. As you finish the stretching, raise the R. foot out and swing it around front and across in front of the L. The foot should be raised about on a level with the knee.

HANDS—On counts 1, 2, 3, make a high wave to the right in 4th ex. pos., on C. 5, 6, drop L. hand down close to the body, and out in 2nd ex. pos., palms down, making a wave with both hands.

Repeat the run waltz to L. do R. 8 bars.

Practice the compound waves carefully, moving around in a zig-zag manner.

MOVEMENT No. 6 (16 *bars*).

Close L foot under R. heel, raising high on both toes and run to R. on very short steps, "not over 1 inch," for 6 counts.

Make a high leap turn to R. alighting on the L. C. 7, 8, 9.

Step down on R. and circle L. around over R. and pirouette on both toes, C. 10, 11, 12.

HANDS—On the first 9 counts, drop the hands down in front closed, then raise them to height of chest, and separate them to 3rd extended pos., with waves.

As you make the leap turn, raise both hands in 4th pos. Repeat to L. R. L. 4 times or 16 bars.

MOVEMENT No. 7 (16 *bars*).

Rock forward onto R. in 4th pos., C. 1, 2, 3. Repeat the rock back onto L. in 4th pos., C. 4, 5, 6. Make quick run waltz steps diagonally to R. C. 7, 8, 9. Make a high Bacchanal leap (*i. e.*), step forward on R. Make a high raising off of R. at same time bring L. up close to the hip and extend it on forward to 4th pos., coming down on it, raising R. up back, straight leg, C. 10, 11, 12, 4 bars.

Repeat around in a circle, 3 more times, starting the rock fw. on R. each time.

HANDS—On the first 3 C. R. in 4th fw., L. in 2nd back, both ex. On C. 5, 6 raise both hands high over the head and throw body back, palms up. On C. 7, 8, 9, body fwd., hands in 3rd ex. pos. On 10, 11, 12, assume 4th Arabasque.

MOVEMENT No. 8 (16 *bars*).

Walk gracefully fwd. on R. 1 bar, making the wave of both hands in 3rd pos. fw. Repeat the walk fwd. on L. making the wave in the 4th pos., C. 4, 5, 6.

Walk fwd. on R. bringing the hands to the chest and out in 3rd ex. pos., with a strong wave, C. 7, 8, 9,

Step back on the L. C. 10. Close R. to L. C. 11. Step fwd. on L. C. 12, making the movement very free. (The movement is known as a twinkle.) At the same time bring the hands in and out in front, in a strong wave (2nd pos.). Repeat for 16 bars.

FINISH.

Glide R. fwd. raising L. ½ high back, throw body well fwd. and make a free wave with R. hand down front about 3 in. from the floor. C. 1, 2, 3. Hop on R. come into 1st attitude, and make a large wave. Repeat the hop on R. and wave R. in 4th pos., palms up, leaning body back, L. hand waves in back. C. 7, 8, 9.

Lean body fwd. take short quick run steps, fwd. hands waving in 3rd pos. ex. C. 10, 11, 12.

Repeat, leaving the room on the last run steps, or we often finish making two complete walk turns to the R. on ⌣. 1, 2, 3, 4, 5, 6, and a deep courtesy on C. 7 to 12.

Note: The movement must be done floating and if carefully worked out will be found wonderful for the development of grace in the arms and body. Any part not understood address the author.

CHAPTER THREE.

BASIC INTERPRETATIVE AND NATURE DANCE EXERCISES—POSTURE POSINGS—FAST AND SLOW WALKINGS, RUNNING, POSING EXERCISES. ROMPING, GRACE MOVEMENTS. WAVE LINES INTERPRETATIVE STUDY MORNING.

Dancing is a short cut to the ends aimed at by the gymnasiums. All the essential advantages of the gymnasium can be secured in the Dancing School.

CHAPTER THREE.

Esthetic and Rhythmic Dancing.

WHAT IS ESTHETIC CULTURE?

GRACEFUL MOVEMENTS OF THE BODY, ADJUSTED BY ART TO THE MEASURES OF MUSICAL INSTRUMENTS.

WHAT IS RHYTHMIC DANCING?

THE EFFECT OF A NATURAL AND SPONTANEOUS DESIRE TO MOVE THE LIMBS IN HARMONY WITH THE CADENCES OF MUSIC.

It is an undeniable fact that the desire to dance is embedded in the nature of all, or it would not have continued in use century after century, from the earliest period of antiquity.

The savages of antiquity regarded *rhythmic dancing* as a "*useful bodily exercise*," an inoffensive relaxation, and against the disorders of the mind.

We hope to live to see the old system of *physical torture* remodeled, and *rhythmic dancing* take its place in *every school in our land.*

Rhythmic dancing creates a *rapid current of communication between the brain and the muscles.* It helps the pupil to see in himself what he really is. It teaches the *control of the nervous system.* It helps the child in its other lessons, as they soon develop the power of *analyzing*, and of *memory.*

Awkwardness is usually found in children that are *nervous* and *excitable.* It is the lack of *rhythm.* Grace is the expression of beauty.

Classic dancing develops the *power of concentration.* It teaches *relaxation of the mind and muscle.*

We believe that if classic dancing was a part of every school

child's life, that child's *efficiency would be increased 20 to 30 per cent.*

Volumes have been written about "*French Terms,*" sinkings, sliding, leaping, hopping, turning, all under unpronounceable names, called "*French Terms.*" This usually means that the pupil must become dazed listening to the lesson, and many times causing a dislike for the next lesson.

We have selected a few of the names most common, and used in every lesson. Those desiring a complete work on *Technique or French terms* write us and we will advise the best works known to us.

Every well fitted practice room has a pole along the side of the room about 4 ft. horizontally from the floor. The pole is to be used while taking the preliminary exercises, which is to give flexibility to the limbs and joints. A chair will be found a good substitute and we find it preferable in many exercises, especially in health exercises.

The average child's developing period is between 7 and 9, therefore the best results are noticed between these ages.

When a child has learned the principal dancing steps, then teach the smallest pupils the folk dances; think of the fun they would have all dressed in a national costume learning all about the nations and their dances.

It is a favorite idea of ours that a child should hear good, *sweet, heavenly music* every day from the time she is two years old. Study her temperament and develop her mind, and she will soon improvise dance movements to fit the music. Dancing will also make her *movements beautiful.* Dancing will make her happy, and there is no *beautifier like happiness.*

Dancing will give her poise.

Dancing will make her eyes bright.

Dancing will keep her young when a woman, and youth and beauty are synonymous.

Miss Nancy Norford
formerly
Clendenen School

around in a circle the opposite way, changing position of the hands, R. in 4th ex. fw., L. in 2nd ex. bk. In walking hold the body firm, and walk from the hip muscles.

SWIFT WALKING—Play the music faster, assume the same position and repeat the march to R. and L. in a circle, or forward and turn and march back, finish in preparatory pos. The walking should be made very smoothly.

RUNNING EXERCISE.

MUSIC 3/4 Tempo, rapid. Both hands raised up front, elbows at side, hands half clenched, throw body slightly forward, chin drawn in, eyes above the level. Take short run steps, smoothly, and on the balls of the feet. Make the hip muscles do the work, and not the knee muscles. Run forward 8 measures, turn and run back 8 measures, finishing in the preparatory pos.

POSING EXERCISES.

Weight on R. foot, L. pointed diagonally forward, leaning body to L., both hands crossed at wrists, palms together, hands about 6 inches apart. Hold pose 12 C. "3/4 tempo." Leaning forward, walk forward 6 C., 6 steps, erect pos., raising the R. knee up front on level with the hip, hands around to the lips, hold pose, hands going on and into 3rd ex. pos. C. 6. Repeat starting with the R., walking forward 6 C., pose 6 C. Repeat the strain. Repeat first 6 C. raising the knee up front and as the hands go out extend the R. foot straight forward on level with the hip, 6 C. Repeat across and back.

ROMPING EXERCISE.

3/4 Tempo. Step forward on L., hop on L., at same time raising the R. knee up on level with the hip, body leaning slightly to the R. Raise L. hand in 4th pos., R. in 3rd ex. Repeat the movement by stepping on R., raising R. hand over head and L. at side, swaying to L. Repeat the romp for 12 C., romp in place 4 times making a complete turn in place, 12 C. Repeat the movement, moving around in a circle 4 times.

GRACE MOVEMENTS.

3/4 tempo. On chord assume preparatory position. Hop on R., raising L. up on level with the knee, "romp," R. hand in 4th forward, L. in 2nd ex. back, 3 C. Run forward on balls of feet, 3 C; hop on R. raising L. up back, at same time slap R. hand on the floor in front, 3 C. Hop on R. coming into erect pos., and slap both hands together over head, 3 C. or 12 C. in all. Repeat the movement for 16 bars.

WAVE LINES.

Grace in action cannot be obtained without *careful practice*, and study of the *controlling muscles*, or the muscles which lie *under and between* the shoulder blades. The following exercises will greatly assist in *"Arm Grace."*

WAVE LINES are made by raising both arms in 3rd extended pos., and hold them in this position while making the *waves*. Make a slight raising of the snoulder muscles under the shoulder blade, as if squeezing them together over the spine. Make a rolling movement of the muscles, by passing them down, up and on around in a circular movement.

With each roll, the hands will be drawn slightly toward the body and pushed out again; this is what we term a "Wave" of the hands.

Note: As the hands are drawn in the hand droops slightly, as it is pushed out the palm is forward, or in other words the hand follows the wrist in all action. Care must be employed not to make a *flopping movement* of the hand. The movement must be made with the *shoulder muscles*, keeping the arm relaxed and free. The movement is employed in snake dances, as it resembles a snake moving along.

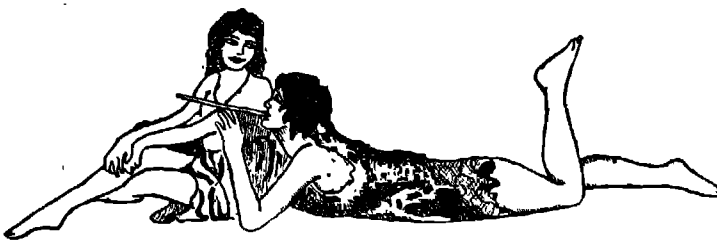
PRACTICE the waves in first, second, third, fourth and fifth positions, both extended and natural, or extended front and at sides.

In the Hawaiian exercises explained you will note that they make use of the waves. One hand in 4th pos. curved, while the other is in 3rd ex. pos. The palm of the hand in 4th pos.

INTERPRETATIVE POSINGS

Ecstasy Pleading Exaltation Appeal Love

Grief Sympathy Joy Hata



"INTERPRETATIVE STUDY," *Morning and Night.*

The following study will be found very interesting for a class or solo. When used as an Exhibition Dance, on a stage, the dancer is lying in the center of the stage asleep, on R. arm, feet to L., R. foot crossed under the L. leg, L. arm at waist, "In Repose."

Stage dark, ground and overhead back border lights of blue lights which gradually come on, as the dancer is first seen.

MUSIC—Morning.

SYNOPSIS.

We have numbered the theme showing the meas. of music used for each sentence.

(1) *Repose*, 4 *meas.;* (2) *Awakening*, 4 *meas.;* (3) *Hark*, 1 *meas.;* (4) *Listening*, 1 *meas.;* (5) *Tip toe to door*, 2 *meas.;* (6) *Relax*, 2 *meas.;* (7) *Discovers Sun*, 2 *meas.;* (8) *Salute Sun*, 3 *meas.;* (9) *Hears birds singing*, 3 *meas.;* (10) *Run to trees*, 1 *meas.;* (11) *Show birds flying*, 1 *meas.;* (12) *Run and plead to L.*, 2 *meas.;* (13) *Shows disappointment*, 1 *meas.;* (14) *Discovers flowers*, 2 *meas.;* (15) *Smells flowers*, 2 *meas.;* (16) *Romps*, 2 *meas.;* (17) *Repeat smelling flowers*, 2 *meas.;* (18) *Bee in hair and dress*, 4 *meas.;* (19) *Discovers butterfly and run*, 4 *meas.;* (20) *Repeat to L.* 4 *meas.;* (21) *Chases butterfly*, 4 *meas.;* (22) *Feels faint*, 4 *meas.;* (23) *Discovers water, runs*, 2 *meas.;* (24) *Points at sky and water*, 1 *meas.;* (25) *Stoops and drinks*, 2

meas.; (26) *Give thanks,* 1 *meas.;* (27) (28) *Relaxed;* (29) *Joy;* (30) *Hears the larks;* (31) *Listening to lark;* (32) *Repeat run and listening;* (33) *The return home and ready to retire.*

THE STUDY.

NIGHT.

MUSIC—Morning. Very slow. Pub. for piano, orchestra and Victor Record.

(1) On first 4 meas. dancer lies in repose.

DAWN—AWAKENING.

(2) She has been called several times, finally awakens, rises in sitting posture, stretches, yawns and rubs eyes, 8 C; imagines she hears mother coming up the steps to pull her out of bed. Listens 4 measures.

(3) Both hands are raised slightly to L., draw back, looking intensely to L., eyes wide; lips slightly parted, in *fear.* Hold 1 meas.

LISTENS.

(4) Raise R. hand to ear. Hold 1 meas.

(5) Raise or jump out of bed quickly, stand 1 meas., tip toe to door, again listen, 1 meas.

(6) It was all a mistake, so she turns and stretches and walks back to the bed, yawns and turns to face the audience; laughs lazily, 2 meas.

(7) She looks R. and L., discovers the morning sun.

(8) Walks 4 firm steps to door, feet in 1st pos. *Salute the Morning Sun* by raising R. hand high, palm fwd., eyes directed upward. Hold 2 meas.; lower hand, 1 meas.

(9) As the hand comes down, she hears the *birds singing.* Make slight twist to R. and L. hand coming to chest and out, half listening attitude of *interested.* She smiles, 3 meas.

(10) The birds are singing in the trees at the right. She runs to R., raises hands up front, 4th pos. ex., in pleading attitude, 1 meas.

(11) The birds fly across to the trees at the left. She slowly

turns to face L. Index finger of L. hand pointed upward following course of birds flying. They alight in trees at left, 1 meas.

(12) She runs quickly to the left and raises L. foot up back in attitude 1. Both hands raised high in front, pleading, similar to attitude 11. She smiles, 2 meas. The birds again fly.

(13) She loses them and steps back on L., hands clasped and down front. *Disappointment*, 1 meas.

(14) She raises her eyes, sees the beautiful *spring flowers*. Smiling bring both hands clasped to chest, 2 meas.

(15) Run to R., hop down on R. knee, catch a flower in R. hand and smell of it. Pick a flower, smell of it and lay on L. arm, 2 meas.

(16) Rise, throw flower high over the head and romp, turning rapidly amongst the flowers, for 2 meas.

(17) Run to L. and repeat the smelling of flowers, 2 meas.

(18) A bee *buzzes in her face*. She slaps at the bee with R. and L. hands, rise quickly. *It is in her hair*. She slaps frantically at hair. *It is in her clothing*. She jumps up and down, shaking clothing. Slaps, looks at herself, makes one quick slap; stops in study, 4 meas.

(19) While in a study she discovers a beautiful *butterfly* flying and alights at R. Her countenance changes quickly to a smile. She cautiously steps fwd. on R., L. hand up front. Then runs quickly to R., try to *catch butterfly* under the hands, 4 meas.

She slowly looks under the hands, discovers it flying to L. side. Slowly rises, pointing at it with R. hand.

(20) Again tip toe and run, trying to catch it under hands, 4 meas.

(21) Rises, *chases* it *around the stage* trying to catch it, by making high attitudes, catching at it with R. then L. hand. Run 3 steps and high leaps catching, repeat for 3 times, chasing it around to back, then come to the front catching at it 4 times, R. and L., and stops, drop hands, standing in posture of disappointment, 4 meas.

(22) She is weary and *faint* and *thirsty*, from her chase. She steps back, raises the hand to mouth, showing she is *thirsty*. A

strange feeling comes over her. She steps back, relaxes; then *grasps throat* with R. hand; L hand on back of R. Place hand on *forehead* in faint, hold 2 meas. She hears running water, raises L. hand to the ear, listening, 4 meas.

(23) Discovers the water, runs to side; throws body fwd., hands at sides and back, gazing in water, 2 meas.

(24) Look up, *point* at the *sky*, then in *water*, 1 meas.

(25) Sink onto both knees. *Scoop up water* in *both hands* and *drink* from the hands, 1 meas. Repeat the drinking, 1 meas.

(26) Step back one step on R., raise both hands in 4th pos. ex. and *give thanks*, 2 meas.

(27) Lower hands slowly, standing in relaxed position. Eyes up.

(28) Bring both hands clasped at L.; chest, eyes up. Hold to end of retard, 2 meas.

(29) *Romp*, turning, swaying hands in joy, 3 meas.

(30) Run soft to R., stop in attitude of *listening* to the *call* of the *larks*, 3 meas.

(31) Run to L. softly, 1 meas., and *listen to lark's* call, 1 meas.

(32) Run to R. ½ meas. Listen ½ meas. Repeat to L. 1 meas. Pirouette slowly to R., slowly bring the hands to the lips and out into 3rd pos. ex., bidding adieu to the day to end of strain of music. Hold for the *rest in* music.

(33) On last strain, turn to face R., hands to the chest, slowly walk to the R. 4 steps. Slowly sink on both knees, hands up in front, palms together, fingers pointed upward; in *prayer*. Eyes directed upward, hold to end of strain.

Our learned Doctors
prescribe exercise.
Why?

CHAPTER FOUR.

CHAPTER FOUR.

TOE DANCING.

HOW AND WHAT TO TEACH.

How old should my child be before she begins to take lessons in Toe Dancing?

A teacher who has no knowledge of the construction of the bones and muscles of the foot and leg should never attempt to give lessons in Toe Dancing, lest they may overstrain a muscle, rupture a blood vessel, or enlarge the joints of the foot or toe.

Many a child's foot has been ruined from the lack of knowledge of an over-ambitious teacher.

A good toe dancer must have a remarkable flexibility and strength in the ankle and toes, as well as a natural foot; if the child is lacking in nature's gift, no teacher can create the gift; we, as teachers, can only *develop the hidden gift of nature.*

If the child is gifted with natural strength of the muscles, it will be of a great help in preparing the child as the *stronger the muscles are,* the *quicker* the pupil will learn.

The proper age has not as much to do as the *proper practice* of the *technique* or technique exercises; *faithfully* practiced they will develop muscular strength. Close attention must be given to *correct* standing, carriage of the body, feet and arms.

The training it entails is very vigorous, yet not at all painful. At the beginning of each lesson every muscle must be made supple; this requires the pupil to be warmed up by exercise until in a profuse state of perspiration. The foot is then massaged to further rapid circulation, by rolling and twisting, the sinews are stretched as far as possible. In time the joints are loosened as to give complete flexibility to every muscle.

Great skill and the knowledge of the foot and leg muscles are required by the teacher administering the exercise, as the lack of knowledge is liable to give permanent injury to the foot.

We quote the following from a lengthy article on the "Dancer's Foot," published in the "Dancing Times" of London.

"Pupils are permitted to go up on their toes at too tender an age, and at far too early a stage of their physical or professional training and muscular development. It requires the matured limbs, ligaments and muscles of an athlete, trained to function in the dance, to accomplish feats correctly without impairment. The following six items of the law of muscle and ligaments are of special interest to the dancer: Suitable exercise—such, for instance, as springing to the tiptoe position—produce deformity if not properly executed. (2) Fully developed muscles remain taut when out of action. (3) Constant pressure and inactivity cause wasting. (4) Action promotes growth. (5) When muscles are contracted or strained, ligaments are as a rule, relaxed. (6) Activity of muscles provides rest for ligaments. The 'bow string' of the arch, arises from the outer side of the leg, at the back part of the leg, and passes obliquely downward to the back of the ankle where its tendon grooves the inner leg bone, and ankle bone, and dips down under the projecting ledge of the heel bone, then it runs straight forward to its attachment on the under surface of the big toe. It is the strongest of the leg muscles to enter the foot, and is constructed to share the largest share of body weight in the correct *demi-pointe or point* positions. This muscle provides a tight rope upon which one literally dances."

To begin the training of a child in toe dancing, they must *first* master the 5 *ballet positions* of the feet, or more properly speaking the *five finger exercises* of the ballet. These five finger or, more properly, five toe exercises are the five positions in ballet dancing. They are as necessary to the ballet dancer as the *scales to the performer upon the piano or violin*, or the *vocal octave to the singer*.

The player never becomes *too great* or *skillful* not to need the practice of his *exercises* so the toe dancer must keep up his "five positions." If a natural born dancer and quick, she will become proficient in about one year's *hard practice*, of three lessons a week.

A dancer never becomes great, if she begins her lessons after she is 16 years of age, as the muscles and sinews begin to undergo a change at that age, they continue getting harder year by year.

Dancing is *poetry*, and when the *poetry departs* it is then time to quit.

We do not approve of the hard toe, or the steel support for the toe; if this is necessary and you are too lazy to practice development exercises you will never be a toe dancer.

THE LESSON.

It is advisable to wrap the end of each toe with cotton, then stuff the end of the shoe with cotton.

While practicing support the hands on the back of a chair, which takes the place of a pole.

Note: In all exercises we count 10 for each movement, and rest in the pos., 10 counts; counting very slowly.

EXERCISE No. 1.

Sit in a chair, hips back against the back of chair, body erect. Draw both feet back under the chair, resting only the toes on the floor, press the insteps as far forward as you can, in fact adopt this position every time that you sit down, always keeping the legs together.

EXERCISE No. 2.

Slowly raise the R. knee up to the chest, toe pointed down, slowly extend the foot ½ high out front, turn toe out as far as possible, then in and out, draw knee to chest and put the foot on the floor. Repeat with the L. Keep up the exercise until the muscles of the small of the back become tired.

Repeat the exercise, drawing both knees up to the chest and out. Always note that the instep is on a line with the knee.

EXERCISE No. 3.

Sit on the floor, arms folded, extend the feet as far forward as possible; try to touch the floor with the toes, keeping the feet together. Place your hand on the toes and gently press them down to touch the floor, then pull them back as far as possible, stretching the cords at the back of the leg.

Draw the feet up to the hips, keep *soles on the floor*, extend the feet as far as possible, forward, without raising the toes from the floor.

EXERCISE No. 4.

Sit in chair, slowly raise the R. foot and place the foot on the L. knee, ankle at knee, foot on floor straight down from knee. Slowly bend the toe as far back as possible, then as far forward as possible, raising the instep high. Hold until tired.

Repeat with L. Repeat until tired.

EXERCISE No. 5.

ANKLE ROCKS—Stand with hands on back of chair, R. foot crossed over the L., heel raised, rock as far to the L. as possible, step down on R., raising the L. heel, pushing the knees to the L. 3 slow counts. Repeat by rocking back onto the R., raising the L. heel.

Repeat 10 to 20 times.

Massage the muscles from the hips down to the toes, twisting the foot from side to side, until the foot is made to turn at the joints as the hand turns at the wrist.

The above series of exercises is intended for the first month's work; we do not give more than one exercise for a lesson, finishing each lesson with a massage. Before the exercises we manipulate the muscles as if kneading bread, also march the pupil forward and back, run forward and backward, a number of times to get the blood flowing freely, also practice breathings.

SECOND MONTH'S EXERCISES.

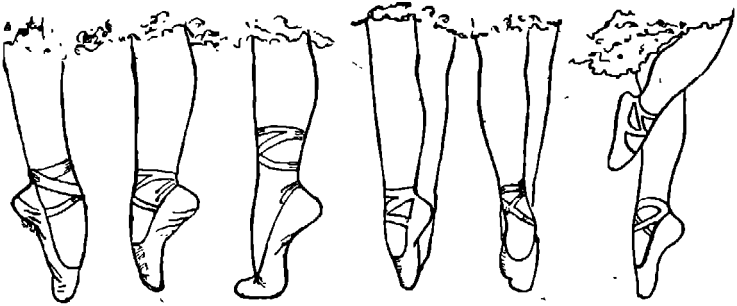
EXERCISE No. 6.

"The Dancer's Supreme Virtue is Style."

Below we give 10 Classic Ballet positions, also show good and bad toe and leg positions.

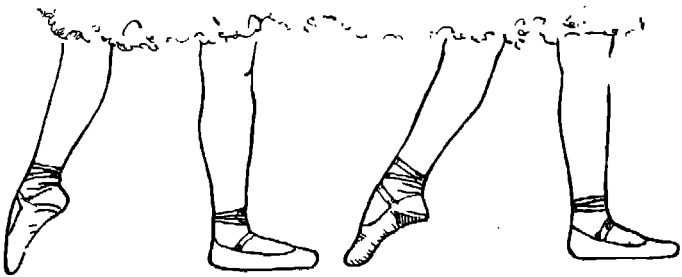
Ten Necessary Ballet Positions.

Good and Bad Toe and Leg Positions.

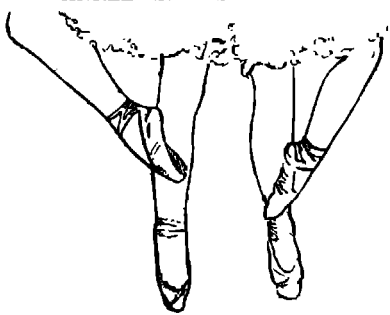


Bad | Two Styles, Good | Good | Bad | Good

GOOD POSITIONS. | BAD POSITIONS.



ANKLE AND INSTEP ROCKS



GOOD | BAD

Carefully study the above positions, draw them on the blackboard, as it will be a great help to the pupil to study the positions. Also draw any imperfect positions that you may detect in the pupil's movements, explaining how to correct.

EXERCISE No. 7.

Sit in chair, raise R. foot up on L. knee, place R. hand on R. knee and force the knee down on a level with the other knee. Grasp the toes in the L. hand and pull forward, 10 C. Reverse and force the foot back, stretching the muscle at heel. Repeat several times.

EXERCISE No. 8.

Lay on floor, face down, raise feet up back, try to touch the head to the toes, stiffen legs and push straight out and lower to the floor, resting on the toes, draw them as far forward as you can, raise body from the floor and lower, repeat five times, then reverse, stretching the toes straight back and raise and lower on the hands and toes, five times.

EXERCISE No 9

Draw both feet under you, sit on feet, toes straight on the floor and together, make several movements as if trying to tip back onto the toes and get up.

EXERCISE No 10.

Sit on chair, draw the feet as far under the chair as possible, feet together, push the toes as far under the chair as possible, arch down. In this position try to raise the body up from the chair, 10 times.

EXERCISE No. 11.

Raise R. knee to the chest, extend it straight forward, twist the foot out and in, keeping the toe pointed as straight as possible. Repeat with the L. Repeat, raising both feet at the same time, and extend them forward, roll feet out, then in, so insteps are to-

INTERPRETATIVE AND NATURE DANCE EXERCISES.

Fundamental Exercises for Class Practice.

The exercises are taken from class exercises as taught in the Ballet Schools in Russia and Italy. We have rearranged them, making them practical for our modern schools and times.

The music sent us from Russia is simple tempos, the first one can be used to any Gavotte, playing it slowly.

POSTURE POSING

PREPARATORY—On *Chord* class transfer weight on R. to L., heel slightly raised. Finish each series with the weight on R., L. heel slightly raised.

A.

Make a long glide forward on L. ft., bending the L. knee so the hip is on a level with the L. knee, ft. at angles, come into pos., on C. 1 and hold on counts 2, 3, 4; L. arm in 4th pos., fw., R. in 2nd extended back. (See Diagram Force.) Come into erect position, hands still in 4th and 2nd pos., R. foot in 4th pos. back; hold 4 C. or 8 C. for the posture (a). Droop head forward on last 3 C.

B.

Step forward as in (a), raising L. hand high over head, palm up, fingers pointed back; R. hand at side, 2nd ex. pos., 4 C. Erect and stretch, 4 C.

C.

Step forward in force as in (a), both arms out back, body slightly forward, palms down, 4 C. Erect and stretch, 4 C.

D.

L. hand at R.,. tips of fingers rest on chest, R. hand extended at side, palm up, "pleading." Step forward into "force" 4 C. Erect pos., R. foot in slouch pos., in 4th back, or resting on side, weight on L., lean to side, looking into palm of hand; hold 4 C.

E.

Carry both hands to the L. side, 2nd ex. pos., palms down, head to the R. Step forward on L.; slouch R. foot, leaning body to the R.; look at hands, "dainty" or a "study." Hold 4 C. Reverse and step forward on R., changing the hands, 4 C.

F.

Raise both hands up in 4th pos. ex. Step forward on L. in "force," 4 C. Erect and hold 4 C. Palms of the hands are in, head thrown back, looking into the palms of hands.

G.

Both hands, fingers locked and resting back of the head, lean back, and step forward into "force," 4 C. Erect and stretch, 4 C.

FINISH—Step L. forward, turning toe out, carry R. over and around and turn on L. Step on R. finishing the turn, step back on L. and make a deep courtesy, hands brought around to the lips and out in 3rd ex. pos. When in the courtesy the hands are slightly curved forward.

Note: Each of the above exercises should be practiced first with the L., then reverse and repeat with the R. foot forward. Practice each movement several times, before taking up the next pose. For final poses only do each one 7 counts, then step forward with the opposite foot and do next pose.

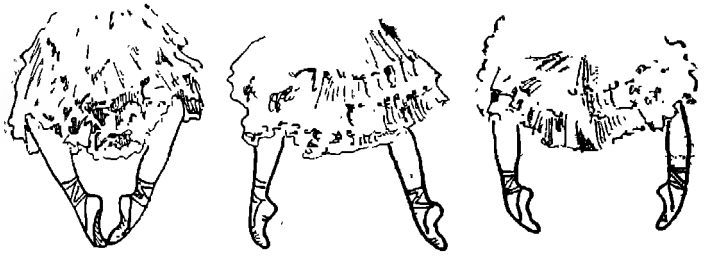
SLOW AND FAST WALKING.

MUSIC 4/4 Tempo (Any quick, spirited march will answer)

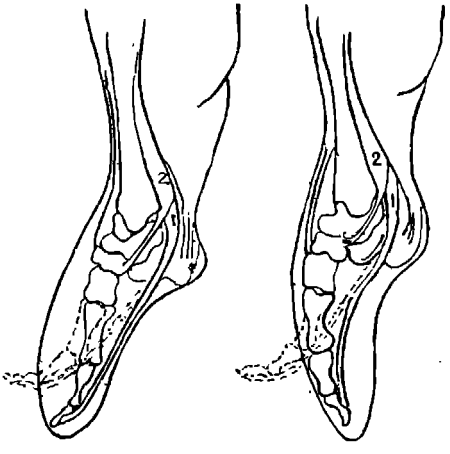
On chord take preparatory pos., L. foot raised, L. hand in 4th ex., R. in 2nd ex. March slowly around in a circle, head slightly to L., body erect and firm.

March around in a circle for 16 counts, reverse and march

Joseph McLean
A Morgan Dancer



Ankle and Instep Rocks



Dia. Showing the Construction of the Foot

gether, then soles, raise knees to the chest and down in place.

EXERCISE No. 12.

Hands on the back of chair. Extend L. foot to 2nd pos., heel up, instep down, face to R., drop down so knee is nearly to the floor, C. 1. Come into erect position, throw the weight onto R. and drop on L. knee, make a high raising on the balls of the feet as you make the transfer. Repeat the side to side rocks, keeping the heel up as you stretch the instep.

EXERCISE No. 13.

Stand in 5th Ballet position of the feet, R. in front, raise high on the toes, change the L. in front and settle down. Repeat, raising and lowering 25 times, changing the positions while in the air, the toes remain in the same place.

EXERCISE No. 14.

Extend the R. foot to 2nd pos. raising instep high, C. 1. Return the foot to 1st, 3rd and 5th pos., C. 2 for the closing, bringing the foot back with a strong accent (beating). Repeat the movement to "Gallop" music, 25 times with the R., change and repeat 25 times with L., each time putting more force in the extended movement.

EXERCISE No. 15.

Hands still on the chair, raise on the toes, keeping the feet and legs close together, C. 10. Lower on 10 counts. Repeat the raising and lowering, 25 times; each time try to stretch a little higher.

Do not forget the massage that must follow and precede the lesson, if you expect results. We seldom give the above number of exercises in less than three to four months.

THIRD MONTH.

EXERCISE No. 16.

We take it for granted that you have pounded away on the

exercises given, therefore, will begin on more advanced work. If the pupil has been slow in getting strength in the muscles it is not your fault, simply prolong the first lessons.

Hands on the back of the chair. Raise on the point of the toes, slowly raise one of the feet out back in Arabesque No. 4, and hold, 4 C. Lower and repeat the movement with the other foot. Repeat again.

Exercise No. 17.

Raise on the point of one toe, the other foot raised, sole of the foot against the calf of the standing leg, toe pointed to instep, No. 2 Ballet pos. Raise and lower carefully, five times. Repeat with the opposite foot. Practice the raising on the toe, and closing the other foot in the 3rd and 4th ballet positions or side, front, back.

Exercise No. 18.

Hands on chair. Stand in double second position. Bend low, raise high on both toes, insteps in, throw weight onto R., raise L. cross back of R., step back to L. and raise R., cross back of R., 3rd ballet pos. Step back and settle down on both toes.

Exercise No. 19.

Sitting in chair, bend forward; reach down and grasp the R. heel with the R. hand, on inside of foot. Draw the knee up to the chest, resisting as the foot is raised, extend the foot a little above the level out front. See that the knee is straight. Draw knee to chest and put the foot down. Repeat 10 times. Repeat the movement extending the foot to the side.

Exercise No. 20.

Repeat the No. 19 exercise standing back of chair, with the side to the chair. Reverse and repeat.

EXERCISE No. 21.

Sit well back in the chair, grasp the sides of chair, raise both feet out front on a level with the chair, place the R. foot on top of the L., toes well pointed forward. Draw the L. out from under the R. and place it on top, keeping the legs straight, repeat 10 times, draw knees up and step down on feet.

EXERCISE No. 22.

Stand back of chair. Bend both knees, straighten and rise on the tip of the L. raising the R. out back, ½ high, straight knee. Hold 10 C. Drop down quickly, at same time bend the knee, and raise the R. up front, straight knee. Repeat the slow raising and quick drop.

EXERCISE No. 23.

Hands on chair. Stand with the feet in 5th pos. Bend low, raise high on both toes, 10 C. resisting. Repeat 10 times.

EXERCISE No. 24.

Weight on L. Point R. in 2nd pos., raise high on L. toe, at same time pick the R. up to the knee, sharp and quick, settle down, extending the foot in 2nd pos. and repeat rapid, 10 times on L. Reverse and repeat 10 times on R., increasing the speed.

EXERCISE No. 25.

Hands on chair. Raise high on the toes, L. foot close under the R. heel, step from R. to L. scarcely moving to side. Repeat the stepping 9 times, moving to side; on the 10 C., pick up the foot in the direction you are moving, 2nd pos. ballet. Bring it down under the foot and repeat moving back sideways (*Pas sur points*).

EXERCISE No. 26.

Raise high on toes, R. under L., move around the chair on

the toes, 12 C. Hands in 3rd pos. Reverse and move the other way.

EXERCISE No. 27.

Stand with R. side to chair, R. hand holding chair. Raise the L. knee and hug it hard, with L. hand around the knee. Step down and hug the R. knee. Sit on floor and draw both knees up to the chest and hug them hard up against the breast.

EXERCISE No. 28.

Waltz tempo. Run forward, 3 C. Make a high spring onto R. raising the L. up back, C. 2, 3. Raise on tip of R. toe in arabesque No. 4 and hold 3 C. Repeat the run and arabesque moving forward around the room.

EXERCISE No. 29.

Raise high on toes, R. in under L., run sideways, to L. 6 C. Cross hands high over the head, and turn in place, on the toes, 12 C. Repeat, across the room.

EXERCISE No. 30.

Walk forward 4 steps. On the 4th C. raise high on the R. toe, swinging the L. foot ½ high up front. Repeat around the room, swinging the L. foot ½ high up back. Repeat, changing the feet. As you raise the foot up back, raise the hands up front, 4th pos. ex.

Notes: As man is the only animal that walks erect with straight knees, note that your pupils keep their knees straight, as a crooked knee is unpardonable, and spoils the effect.

Always keep one foot hid under the other when moving to the side.

Don't forget to smile when dancing, not a rigid set smile, but one that shows that you are happy, and at the same time think

of graceful thoughts.

It is natural that every one is born graceful, as grace is naturalness. So is health. To be graceful is to be natural. If you paint and powder your face you are not graceful, as you are not natural.

To become a good toe dancer, means practice before and after breakfast, dinner and supper; between meals think of and study every branch of art.

The first thing a lazy toe dancer gets is a pair of box toe, steel lined ballet shoes, which usually makes her about as graceful as a horse walking on its hind legs.

For other exercises see "Technique."

The four Greatest Physicians Known
are
Drs. Pure Air, Pure Water, Diet, and
Corrective Exercises.

CHAPTER FIVE.

12 Lessons in Esthetic Dancing—Reducing. Japanese Dances and Health Exercises. Breathing, Fresh Air Cure, Drinking Water, Sitting, Standing, Walking for Grace. To Increase Lung Power, Exercises to Reduce the Hips and Abdomen.

CHAPTER FIVE.

Nature and Health Exercises and What and How to Teach.

WHAT AND HOW TO TEACH.

Under this heading we will explain in plain terms, 12 lessons for a beginner's class. A careful study of the foregoing chapters will be necessary before attempting to teach. We advise the forming of the pupils in an ante room, standing one back of the other, in single file. It is here that we usually have a heart to heart talk with our class before entering the practice room.

It is here that we always have words of praise for the child before we have to criticise them before their parents in the main practice room.

Costume.

For our children's class we ask that all be costumed alike, White bloomers, Black Russian blouse with white collars and cuffs, black stockings and ballet shoes. We prefer the Russian blouse, coming down about half way from hip to knee, as the short middie is not graceful while in many poses.

Three Elements.

By a careful study of the basic movements, and positions, you can enlarge any muscle. You can cultivate the mind, giving the soul within more freedom. We must first start by toning and correcting every muscle. You must study harmony of muscle movements, as the three most essential things in teaching are:

Harmony,
Opposition,
Grace and Ease in movement.

Select beautiful music for all practice, each strain must harmonize with the movements. For waves lines use soft heavenly

music; for attitudes, inspiring Gavotte music.

By careful practice you will develop an unforeseen force, a force that will surely throw out the "Soul of Expression."

Three of the principal elements to keep before you, and practice to attain grace are:

Harmony of Poise,
Correction of Imperfections,
Expression of the Soul Within.

Each lesson should open with a study of the positions, attitudes, arabesques, curved and wave lines, spiral movements practiced until flexibility and strength are attained.

Grace in movement cannot come until perfect balance of the body is mastered. To attain this, when you go into a poise, find the center of gravity by natural adjustments of the body, when in perfect equilibrium, tense the inner muscle of the leg near the hip, and you can hold the poise steady any length of time.

LESSON No. 1.

Music No. 1—Any well accentuated march.

Where there is an ante room adjoining the practice room, we advise that the pupils be formed in this room, single file, weight on R. foot.

Mark time on the first 16 counts. Enter and march around the room single file, stop at side of room, facing teacher, who has taken position in the center of the room.

COMMAND: Before entering raise the hands out on a level with the shoulders, 3rd pos. ex. March ½ around with arms raised, chin drawn in, eyes directed forward, filling the lungs with air on 4 steps and exhale on the next 4 steps. As leader turns, fold the arms high on the back, all others also fold arms as they make the turn. As the last turn is made again raise the arms in 3rd pos. ex., and march into line, turn to face instructor, hands still in 3rd pos. This will leave the pupils about the proper distance apart for practice.

If more than can stand in line without crowding, have every other one or even numbers turn and march and stop in two lines.

If no side room, formation can be formed in room, using a chord of music for signal for all to rise and take positions ready for the march.

POSITION: Explain the five positions of the feet, which are to the dance the same as the notes are to music.

MUSICIAN: Now makes five chords of music, and the pupils assume the position in rotation on each chord. The teacher should call each position before the musician strikes the chord, giving time between each command that the pupils may properly place their feet.

Practice the position with the R., then the L., also 3rd, 4th, and 5th back. Note that the odd numbers are closed positions, while the even are open. The positions are taken with the foot flat on the floor, unless otherwise told.

EXERCISES FOR SECOND, FIRST AND FOURTH POSITIONS.

Music No. 4/4 tempo. Step L to side. C. 1. Close R. to 1st pos. C. 2. Repeat, moving to the L. 8 C. Reverse and move to the R. 8 C. Walk forward, L. in 4th C. 1. R., C. 2. Close L. to R. C. 3, rest C. 4. Repeat with R. 4 C. Repeat, moving forward, 16 C.

Reverse and move backward, 16 C. Explaining that the movement is a waltz made slowly

(b) Step L. to 4th pos. fw., C. 1. R. to 2nd, C. 2. Close L. to 1st pos., C. 3. Rest, C. 4.

Repeat for 16 C. Reverse and repeat with the R. fw.

The last exercise is a combination of 4th, 2nd and 1st exercise, also one of the most popular Fox Trot combinations.

EXERCISE FOR SECOND AND FIRST POSITIONS.

Extend R. to 2nd pos. C. 1. Close L. to R. and extend R. to 2nd pos. C. & 2 (a Chassez). Repeat the Chassez to R. for 8 C. Reverse and repeat to the L. 8 C. Repeat until freedom of movement is made. Note that the weight is kept on the L. foot while moving to the R. and on the R. when moving to the L.

Hands in 3rd pos. ex. waving up and down, "see wave lines."

Exercise in Third Position.

Music 4/4 Tempo.

Point R. in 2nd pos. C. 1. Close R. in 3rd pos. front, making the movement very snappy or beat the free foot against the standing foot, C. 2. Repeat the movement for 8 C., closing in 3rd front and 3rd back, or on C. 4, close in 3rd back. Reverse and repeat for 32 counts or more, increasing the tempo as fast as they will execute the movement.

Gallop Music. Exercise for freedom and balance.

Pupils face around the room, hands on the sides, shoulders high; lean slightly forward and take short run steps on the ball of the feet, moving around the room and back into places.

COMMAND: Announce a 5-minute intermission, or if practice, is of a 45-minute period, have all pupils sit down on the floor, tailor fashion, where they are.

Second Period.

On a short strain of music all march into position as before.

Exercise for Third Position.

Tempo 3/4. Feet in 3rd pos., front; bend knees slightly, C. 3, spring into the air and alight with the feet in 3rd pos., back, changing while in the air, C. 3. Repeat for 8 bars.

Exercise for Fourth Position.

Tempo 3/4. R. to 4th pos. forward, repeat with L. and R., simply walking forward to music for 12 counts. Reverse and repeat, moving backward, 12 counts. R. to 4th pos., C. 1 L. to 4th pos., C. 2. R. to 3rd pos., back, C. 3 (a waltz movement). Repeat, starting with the L. foot, 3 C. Reverse and repeat, moving backward, for 12 counts

EXERCISE FOR FIFTH POSITION.

Repeat the 3rd pos. exercises, only closing in 5th pos.

Many more exercises can be made up from these that will develop the muscles.

MUSIC POLKA: Before dismissing the class we always give a movement that will be enjoyed by the class, as it sends them from the practice room longing for the next lesson, which is not always true in many systems used.

POLKA EXERCISES: Step L. forward, C. 1. Close R. to L., C. &. Short step fw. on L., C. 2. Repeat the movement across the room, reverse and move backward to place.

Note: We often use a slow Redowa music for the first practice of the polka, changing to the polka music when mastered

Now take the movement to polka music, increasing the tempo as they advance, then adding a little hop on the first count, at same time raising the other foot up front, or hop on L. raising R. up front little higher than the ankle, C. 1. Step down on R., C. &. Close L up in 3rd pos., back, C. 2. Repeat hopping on the R.

When they have mastered the polka march around and at exit all turn to R. and make a deep courtesy, and exit.

LESSON No. 2.

Repeat the opening march as in Lesson 1.

Review the positions of the feet, hands and arms, and body.

3/4 tempo.

Show the five positions of the hands and arms.

First pos. Hands hang natural at sides.

Second pos. Hands raised up front on level with the waist, on 6 counts. On next 6 counts, extend the hands to the side, 2nd pos. ex. On next 6 counts, raise the hands into 3rd pos., front, then on into 3rd ex. pos.

Repeat the movement in all the five positions of the hands, going into 1st pos. each time before going into the next pos.

(b) Sway arms R. and L. one in 5th or 4th pos., at same time the opposite in 2nd or 3rd pos.

Exercises for the Arms and Shoulders.

(a) Make large figure "8" (the figure laying flat) with both hands in front of the body, by passing them to the L. up and around and down front, on around and up, over and down, crossing in front each time, 6 counts for the complete circle, or the 2 O's placed together making the figure.

Repeat the rolls until freedom of shoulder muscles is improved.

(b) Make a large single roll with R. hand at R. side, 8 rolls, 48 counts. Repeat with the L. hand at L. side, 48 counts.

Raise both hands at sides and make large rolls at either side, R. hand R. side, L. hand rolls at L. side. This we style a double roll. Considerable practice will be required before the double roll is perfect.

(c) Shoulder rolls. Stand erect, arms at sides. Raise the shoulders as high as possible, taking in a deep breath, make a circle of the shoulders by forcing them forward, down, back, and on around up back, making the rolls as large as possible. Use 6 C. for each roll. As the shoulders move forward, let out the breath, inflating the lungs as the shoulders make the backward and downward movement.

(d) Stand erect, mark time mildly, swinging the arms too and fro for 12 C. Reverse and swing them back and forth in front of the body like the pendulum of a clock, 12 C.

(e) Spiral movements. Bend well forward, weight on R. foot in front of the L., R. arm hanging in front; make a large circle with the hand and arm. Repeat the circles coming into erect pos. Each circle is smaller than the previous one, raising the hand above the head, finishing the circles very small, 12 C. Repeat with the L. hand, 12 C.

Note that the movement is made with the muscles of the shoulder and not the elbow.

(f) Practice the wave lines as described under that heading. Repeat the waves, walking forward and back, one step to a bar; 8 steps forward and 8 steps backward.

(g) Practice the pirouettes, finishing in deep courtesy, bring the hands to the lips and out in 3rd pos. ex., 12 C.

INTERMISSION.

SECOND PERIOD.

MUSIC: Eight meas. march, for all to come into original position in lines.

MUSIC: Slow floating waltz.

(a) Raise the arms slowly from 1st pos. up through the 2nd, 3rd and 4th, to 5th pos., 12 C. Reverse and lower the arms, 12 C.

(b) Raise the arms to 5th pos., 12 C. Turn palms outward and lower the hands out through the extended positions, 12 C. Repeat, using 6 C. for **each.**

(c) Reverse and raise them up through the extended pos. and lower through the natural pos.

(d) Pirouette and make deep courtesy, remaining sitting on the floor.

(e) Lay back flat on back, hands at sides, relax for 12 C. Fold arms and rise into sitting posture, 6 C. Recline on 6 C. Rise, 6 C.

(f) Place both hands on floor at R. side on line with shoulders. Turn toward and rest weight on both hands, tense body and raise it from the floor, so body is straight. Raise on 12 C. Lower and come back into sitting posture, 12 C.

Place the hands at L. and repeat, 24 C. Repeat R. and L. using 6 C. for each.

(g) While in sitting posture place both hands on floor back, face upward, tense body and slowly raise the hips up from the

Ted Shawn

floor, 12 C. Return to sitting posture on 6 C. and rest 6 C. Repeat.

The floor exercises will be found very strengthening to the muscles of the back, arms and stomach muscles, they also strengthen the muscles supporting the vital organs on the body.

(h) Lie flat on the back, arms folded, raise R. leg erect on 12 C. Lower, 12 C. Repeat with the L. leg. 12 C. Raise and lower both legs, keeping them closed together, 24 C. Rise in sitting posture and relax.

(i) Sitting. Draw R. knee to the chest, 12 C. Straighten leg, 12 C. Repeat, drawing the L. to the chest and straighten, 24 C. Repeat, drawing both knees to the chest and straighten, 24 C.

(j) Draw up both knees and lock fingers around knees 6 C. Rock back onto back, still holding knees, 3 C., rock forward, 3 C. Rock onto R. side and up 6 C. Reverse onto the L. side and up, 6 C. Rise and take full breaths to rest muscles.

(k) 4/4 *Tempo*, any Gavotte music. Review attitudes and arabesques.

(l) Run forward around the room, 3 steps, glide R. well forward and assume attitude No. 1, C. 4. Repeat around the room in a circle, doing attitude No. 1 twice, then No. 2 twice, then No. 3 twice.

Also do the arabesques in rotation.

(m) 3/4 *Tempo*. Practice the wave lines in all positions, walking forward and back, taking one step to a bar, or step, rest on the 3 C. Repeat the waves bending to the floor on 4 waves and erect on the next 4 meas.

Pirouette and courtesy deep.

LESSON No. 3.

MUSIC: March.

Enter as before, marching down one side of the room, mark time 8 C. Command: All join hands raising them shoulder level, take very short run steps moving zig-zag across the room and back for 8 times. Let go hands and all run into positions.

(a) Combine the positions of the hands and feet and review the positions, as follows: 1st pos. of hands and feet.

2nd pos. of the R. foot and 2nd pos. of the hand; 2nd pos. of L. foot and extended pos. of hands.

3rd pos. of feet, R. in front, and 3 pos. of hands; 3rd pos. back of R. foot and 3rd ex. pos. of hands.

4th pos. of R. foot, and hands in 4th pos.; 4th pos. back of R. foot and 4th pos. ex. of hands.

5th pos. of hands and 5 of R. foot; 5th pos. back and 5th ex. pos. of hands. Repeat the pos., making a slight spring or hop onto the foot or feet, at same time come in to the pos.

(b) 3/4 *Tempo.* Shoulder rolls. These give grace to the controlling grace muscles of the arms.

Stand erect, slowly raise the R. shoulder, taking in a full breath, 3 C. Extend the shoulder forward, letting out the breath, 3 C. Droop or drop the shoulder, 3 C. Push the shoulder back, 3 C. The shoulder makes a complete circle on the 12 C. Repeat with L. 12 C. Repeat using both shoulders, 12 C.

(c) Practice the attitudes and arabesques, in varying combinations.

(d) Attitude No. 1, to R. 3 C.; No. 2 to L. 3 C. Glide R. diag. fw. and hop 3 times on R., L. raised out in arabesque, making a complete turn to the R, 3 C. Hold arabesque posture No. 4, 3 C. Repeat around the stage.

(e) Review floor exercises. While weight is on R. hand, raise the left out at side, 3rd pos. ex. Repeat on L.

Tempo 2/4.

(f) Polka fw. 16 C. Backward 16 C. Polka fw. 4 C. Polka turn to the R. 4 C. Repeat fw. and back.

MUSIC: Slavic dance.

Form class in two lines about 8 feet apart, lines facing.

Slavic Dance.

After the pupils have mastered the Polka, the Slavic Dance will be found easy and can be used for any number.

Both lines polka very freely fw. starting with the hop on L., raising the R. up front, carrying the hands to the L. side, C. 1 and 2. Repeat the polka-step with the R. changing the hands to the R., C. 3 and 4 or 1 and 2.

Repeat the movement, crossing over, lines passing on the R. hand side, 6 C. On C. 7 and 8, stop at side of the approaching girl, stamp feet 3 times, and slap hands, raised on R. shoulder, 3 times, C. 7 and 8.

Repeat the movement, crossing to opposite lines place, stamp 3 times, making a half turn in place to face starting place, 8 C.

Repeat back to starting place, 16 C.

Note: As you slap hands look back over R. shoulder at partner.

Practice across back and forth until all are familiar with the spirit of the music.

All pirouette and courtesy.

INTERMISSION.

SECOND PERIOD.

Come into position on 16 measures.

MUSIC: 3/4 *Tempo*, slow.

(a) Practice breathing (see breathings).

Slowly raise the hands up front, width of shoulders apart, separate the hands, at same time raise high on the toes and fill the lungs, 9 C. Exhale on 12 C. Repeat 4 times, 96 meas.

(b) Strike hands forward and back in 3rd pos. ex. 3 C. for each movement.

Step 2. (*Slavic Dance*).

(c) Slavic music. (See description of dance.)

Finish the lesson on the Slavic dance. When the pupils have mastered the movements, play it quite rapid *tempo*

LESSON No. 4.

MUSIC: Fast march.

Enter single file using a hip-ty hop movement around the room, slapping hands on 1-2, 1 and 2. Take short quick run steps fw. on C., 1 and 2, hands in 3rd ex. pos.

Repeat the hip-ty hop, and 3 run steps, C. 1-2, 1 and 2, moving around and stop in lines, facing. Repeat, moving across the stage, one line forward, the other backward, using the hip-ty hop step, at same time slapping partner's hands in time with the music, 16 meas.

Repeat back to starting place, 16 meas.

(b) Touch hands in 3rd pos. ex. Move to R. on 16 meas. Using a cross hip-ty hop, hands still touching, hip-ty hop around each other two times, 16 C. Repeat back to starting place, 16 C. Repeat around each other, 16 C.

(c) MUSIC: 3/4 Tempo. Spanish music.

All face instructor. Practice Spanish draws to the side. Now make 3 Spanish draws to the R., 9 C. One Rond de Jamb, turning ½ to the R., 3 C.

Explanation: Step on R. well to the R. side, 2nd pos. C. 1. Draw L. up to R. 5th pos. C. 2, 3, at same time lean the body well to the L. side.

Hands in 3rd pos. ex. As you step down quickly on the L. in 1st pos. pick up R. projecting the hip to the L.

Again step on R. to the side and repeat for 9 C.

Rond de Jamb. (A circle of the leg.)

On the 9th C. leave the weight on the R. foot. Make a slight hop on the R. foot, at same time turn ½ to R. picking up the L. foot about on a level with the knee, making a small "O" with the L. foot as you turn, C. 10, 11, 12.

Step down on the L. and repeat the movement back to the

starting place.

(d) 3/4 Tempo.

Review arm pos.

(e) Sway body from side to side, as the body sways to the R. on 3 C., raise the L. arm in 4th pos., R. in 2nd.

Repeat to L., changing the hands.

Walk fw. one step to a meas., swaying the hands to and fro. Repeat backward, 8 meas.

(f) MUSIC 3/4 Tempo, "Picking Cherries."

Glide R. diag. fw., slightly bending the knee, C. 1.

Stretch high on ball of R. raising L. ex. up back, at same time reach high with R. hand as if picking a cherry from a high limb of a tree, L. hand holds basket in front; C. 2, 3.

Step back on L. foot and make a hop on L., raising R. heel to L. knee, placing the fruit in the basket.

Repeat 4 times to R. and 4 times to the L.

Every other time place the cherry in the mouth. The movement will carry you fw. Turn and take short run steps to back, turn and courtesy.

INTERMISSION.

PERIOD TWO.

MUSIC 2/4 Tempo: Take pos. in lines.

Hop on L. extending L. well to the side, C. 1.

Hop on L. raising the R. up to the knee, C. 2. Repeat for 8 C. Reverse and hop on R., 8 C.

Hands: On C. 1 extend the hands to 3rd pos. ex. On C. 2 return the hands to sides, akimbo.

Repeat until freedom of movement is gained. Highland Fling music will be found good for the exercise.

(b) Finish Slavic dance.

LESSON No. 5.

MUSIC 2/4 Tempo.

Arms folded. In place of the march, all polka around room, making the movement very free, swaying the hands freely to and fro, 8 C.

Continue the polka movement around, turning in place 8 C. Repeat around the room and finish in place.

(b) Rock balance in place 8 C.

Explanation: Hop on L. extended, R. in 2nd pos., C. 1. Return R. to L. and extend L. to 2nd pos., C. 2.

Repeat by closing L. to R. and extending R. C. 1 and 2 for the movement.

Hands in 3rd pos. ex.

Rock in place, 4 C.

Glissade or Chassez to side, 8 C.

Repeat the rock and chassez back to starting place, 8 C.

MUSIC 3/4 Tempo. (Body circles R. and L.)

Weight on L., R. in 4th ball pos. front. Bend forward, chest over R. knee, hands down nearly to floor. Make a circle of the body toward the L. and on around, up to the R and down, making as large a circle of the body as possible.

As the body makes the circle the hands also pass around to the L. up through 4th pos. and around to the R. and down, 12 C.

Circle 3 times to R. Reverse and circle to L. 3 times

(d) Review attitudes and arabesques, walking fw. and bk. one step to a bar.

(e) Floor practice. Courtesy and sit on floor.

Straighten legs fw. Place both hands on abdomen, tips of fingers touching, rock backward and forward, 3 C. for each rock. Keep the body and legs tensed, draw R. foot under and come into erect pos.

The above exercises will be found wonderful for stretching the spine, and adding strength to the trunk.

(f) Hand in 3rd ex. pos. Feet together. Lean body to R. side and touch R. hand on floor, 6 C. Repeat to L., 6 C. Repeat to R.,

3 C., leaving the hand on the floor. Twist body to R., placing L. hand where R. was, at same time raise R. out in 3rd ex. pos. Again place R. on floor, raising L. and come into erect pos., 12 C.

Take a full breath and breathe naturally for 12 C.

Reverse to L. 12 C.

MUSIC 3/4 Tempo.

(g) Repeat the flying attitudes around the room, finish facing teacher.

(h) Bend forward, hands in 3rd pos. ex. Short run steps forward, 6 C. Turn ½ and repeat, running backward, 6 C. Turn and repeat, moving around in a circle.

(i) Review Slavic dance.

Turn and courtesy.

LESSON No. 6.

March music:

Hands in 3rd pos. ex. March ½ around, at signal all continue around on a hip-ty hop movement, swaying the hands to and fro on level with the shoulders.

MUSIC 3/4 Tempo:

Review attitudes and arabesques, also positions.

(c) Highland Fling music.

Hop on L., extend R. to 2nd pos., C. 1. Hop on L., raise R. up to calf of leg, C. 2.

Hop on L., swing R. around front of knee, C. 3. Hop on L. and swing R. around and up back, keeping the foot on level with the knee, C. 4.

Repeat the movement with the L., 4 C.

Repeat until freedom is acquired. Hands rest akimbo on sides.

2/4 Tempo. Beatings. (Develops muscles of leg.)

Weight on L. Raise R. knee high, C. 1. Beat or bring it down against L., at same time make a slight hop on L., C & 2. Repeat for 8 C.

Reverse and beat with L. 8 C. Repeat a number of times.

(e) Balance fw. on R. C. 1. Hop on R., raising L. up back, leaning body well fw. making a large double roll of the hands, nearly

at floor, C. 2, 3. Step back on L., leaning backward, hop on L., raising R. up front, repeat the roll high and at sides, C. 4, 5, 6.

Repeat for 16 bars, making the movements very free, hands going nearly to the floor.

(f) Review the Slavic dance.

INTERMISSION.

SECOND PERIOD.

Hawaiian music.

Practice the exercises as explained under Basic Hawaiian Exercises. Also steps 1 and 2.

Practice the hand movements carefully.

(b) 3/4 Tempo. Hip exercise.

Hop on L., swing R. up back, 3 C. Repeat the hop and swing R. up front, 3 C. Repeat, 6 C. Reverse and repeat with L. on the counts 10, 11, 12, hop raising the foot up back, hop again turning ½ around to the R., at same time make a roll or twist of the raised foot.

To get the best idea of a French twist, place the free foot on the back of a chair, back to chair, hop on standing foot, at same time turn ½ to face the chair, still keeping the foot on the chair. Hop again and turn to L. back to chair. As you turn the foot it makes a small "o" and is often called a French twist.

Repeat the swing and twist with the L. 12 C.

(c) Pirouette practice. (See Pirouettes.)

(d) Run fwd. 3 short quick steps, pirouette and courtesy.

LESSON No. 7.

3/4 Tempo.

Enter and pass around the room on a run waltz movement, 12 C. Romp turn in place 12 C.

Explanation: Romp turn. Step on L. Hop on L., raising R. knee

well up front, swaying hands freely to R., body to R., 3 C. Repeat, stepping on R. and L. for 24 counts. Repeat, running around the room finishing at starting place, making the movements very free.

Hawaiian music:

(b) Practice steps one, two, three of Hawaiian exercises.

(c) Floor exercises.

Pirouette, courtesy and remain on floor. Stretch feet well fw., bend toes forward. Relax every muscle. Lie on back, hands in 3rd pos. ex..

Raise R. leg straight up, 6 C. Lower, 6 C.

Repeat with L., 12 C.

Repeat, raising both, draw knees to the chest, rock fw. into sitting posture. Again rock back, straighten legs in air, swing them back and forth, *i. e.*, swing R. forward, at same time L. back. Do this 6 times and draw R. under L. and get up.

INTERMISSION.

SECOND PERIOD.

Finish Hawaiian movements.

(b) Teach the Gavotte, Polka, Schottische, Mazurka, Redowa, Gallop.

INTERMISSION.

LESSON No. 8.

4/4 Tempo. Gavotte.

All enter single file as usual, using the Gavotte movement around the room. Finish in place with a pirouette and courtesy.

(b) Review positions, attitudes, arabesques, wave lines, etc.

(d) Review Hawaiian movements.

(c) Review Slavic dance.

INTERMISSION.

SECOND PERIOD.

Practice Breathings.

(b) Wt. on L., R. ft. in 4th. Bend forward, chest over R. knee, hands down to floor, make a circular pose around to the L., 12 C. Repeat 12 C. Reverse and repeat 24 C.

Kneel on R. knee, and repeat the circular poses. Repeat kneeling on L. knee.

(c) Kneel on R. knee, bend back to R. side and place R. hand on R. heel, L. in 4th pos. Hold for 12 C. Reverse and place L. hand on R. heel, 12 C. Rise, pirouette and kneel on opposite knee.

INTERMISSION.

LESSON No. 9.

Enter and pass around the room, on one side use the polka, on next side the waltz. Next side the Gavotte and hip-ty hop on into place.

(a) Review positions and Hawaiian dance, also Slavic dance.

INTERMISSION.

SECOND PERIOD.

(a) Practice walking, running, romping forward and back, breathings, pirouettes and for remainder of lesson the Egyptian hand movements.

LESSON No. 10.

A trip across the ocean.

(a) March around as in No. 1 lesson, finish facing the teacher. Military salute.

(b) In repose. All lie on R. side, head resting on R. hand, L. hand on waist; hold 12 C., soft Gavotte music. R. leg is crossed under L. at knee.

The Awakening.

On bugle call in music throw weight on L. and rise. Military

salute, 4 C. Short relaxation.

MUSIC: Sailor hornpipe, 16 bars. Stand in place, taking hitching steps, or glide R. fw. C. 1. Hop on R., raising L. up back, R. hand on waist in front, L. on back, palm out. Repeat for 16 bars.

On the hop make a motion as if pulling up on the clothing.

(b) Run forward quickly (running to boat), 8 C. Make motions as if climbing a rope ladder, 16 C.

(c) Transfer wt. on both heels and take very quick short steps on heels, turning in place, R. hand over and shading the eyes, L. on hip akimbo.

Music, sailing.

(d) Sit down and make motions as if rowing, 16 bars.

Sailor hornpipe music. Repeat the turn on heels, sighting, 8 C.

Repeat climbing ladder, or going down, for 16 C.

(d) Pulling in hawser, 16 C. Hop on L., swing R. to side, C. 1. Hop again, crossing R. well back of L., toe on floor, lean body well fw., reach out with R. hand, pull in or back on R., C. 2. Reach out with L. and repeat the drawing in for 6 C.

(e) Raising sails: Hop on L., bring R. to 5th point pos. bk, C. 1. Hop on L., kick R. to side, C. 2. Hop on L. cross R. well back, unfold arms, look up, make motions as if pulling down on a rope, or ringing a bell. Fold the arms on the kick each time.

(f) Rowing, 16 measures.

(g) Rocking of boat, 16 bars. Separate the feet, throw body to R. and L. sides, making motions as if grasping at the sides of boat.

(h) R. hand on side, L. over eyes, sighting; lean body well forward and move forward on heels, very fast, and short steps, for 16 meas.

(i) Cheer, and move around on hitching step, exit.

INTERMISSION.

SECOND PERIOD.

Repeat exercises and dances.

LESSON No. 11.

Music: Waltz.

Enter on run waltz movements, moving around and in place, waving the hands to and fro.

(b) Practice breathings, walking, running, and romping fw. and back.

FLOOR EXERCISES: 3/4 Tempo.

Pirouette and sit on floor, feet together and stretched forward. Tense the muscles of the legs, fold arms, lean backward, at same time raise the legs until straight up in air, and lying on the back, 12 C. Sway the legs as far to the R. as possible and not touch the floor, 6 C. Reverse and sway to L., 6 C. Repeat, using only 3 C. each way, 5 times.

(b) Face down, weight on both hands and toes, raise the hips from the floor, draw R. foot under the body, push it back at same time draw L. under body, 6 C. Repeat, drawing first one, then the other under the body and push it out, alternately, 3 C. for each. Rest in sitting position.

(c) Face down, weight on the hands, raise and lower the body 5 times. Erect.

(d) Hands on sides, drop on R. knee; erect, and drop on L. knee, repeat, lowering so knee is at floor but not touching. Repeat 10 to 20 times, increasing the speed.

(d) Internal Massage: Courtesy and sit on floor, 12 C. Lie on back, slowly draw the knees to the chest, relax, and hold the breath while you push the abdomen out and draw it in as far as possible, each direction. Repeat the expanding and contracting as long as you can hold the breath, then repeat.

Next to walking and breathing, I consider that this exercise will give larger returns than any exercise so far given, as it acts as a powerful stimulant to all the organs of the stomach group, and relieves constipation.

SECOND PERIOD.

Enter romping and take places.

Practice the first 3 exercises from the Japanese exercises, of muscle building.

Note: The exercises under the Japanese method were given us by one of the leading physical trainers in Japan.

There are many good books published on health exercises, by a careful study of the many systems and dances you will be able to improvise exercises for your own work.

REDUCING.

Excessive fat is almost always due to imperfect assimilation. Its worst enemy is exercise. Diet is not as strong a factor in reducing as has been taught us, if you will avoid eating potatoes (unless baked), white wheat flour products, butter and pastry, taking as much exercise as you can out of doors, walking, swimming, golf, rowing, etc., starting moderately and increasing day by day, as you feel stronger, you will soon do wonders.

Medicines may be good in their place, but massage, exercise, bathing, and breathing will usually take their place. Our most learned doctors are demanding it more and more every day.

JAPANESE DANCES AND HEALTH EXERCISES.

Japanese dancing, like that of the Greeks and Egyptians, is made up of pantomimic movements. Each gesture has a symbolic meaning.

The feet are not made as prominent in Japanese dancing as in most nations, but their technique is superior to many other nations.

The "Odori" are the most ancient of all Japanese exercises.

The "Miko," "darling of the Gods," today perform the minor dance.

To be an artist in Japan you must be an artist. Japan has many systems of physical training, all considered good. Their aim is to give each person a perfectly built body.

A few years ago we were privileged to witness a demonstra-

tion by trained Japanese women. Their wonderfully surprising strength and quickness surpassed any performance we ever witnessed.

They believe "weakness to be a crime."

The lack of strength is a freak.

Their course of training requires about 4 years. We Americans expect to become perfect in a week or month, for this reason we have found their system unpopular with our pupils.

We will describe the first 10 lessons given us from a 2-year course. These exercises must be daily practiced, as these are the muscular foundation of physical training and healthy body.

The Japanese are without doubt the hardiest race in the world. Their system of training is called Jiu-Jitsu, or muscle breaking. They consider our system of boxing as brutal. Their boxing contests are usually done with the bare hand and that open.

The Japanese claim that a healthy stomach is the basis of all strength. When the stomach is in perfect condition, they next do all they can to develop the heart and lungs.

Their training in deep-lung breathing is superior to many methods now in use in this country.

DEEP BREATHING.

Their system of breathing teaches us that the breath must be drawn in so that the lowest muscles of the abdomen move vigorously, with each inhalation.

Stand in the open air, with hands on hips. Devote 10 or 15 minutes to the taking in of deep breaths. Note the play of the abdomen, chest, back and muscles of the hips. Take each breath slowly and exhale slowly. This exercise should be taken upon rising in the morning.

After two or three weeks' practice on the above exercise, you will be ready for the next breathing exercise. Every lesson should open and close with the above exercise, until the habit of correct breathing is formed.

Stand erect, breathe so that the muscles of the lower part of

the body to the hips, expand and contract, like a bellows. The shoulders do not raise. Watch a horse or cow breathe. Note the muscles all along the back and belly move.

We have profited greatly by studying the breathing of a band of Indians; they breathe deeply as animals do.

The teacher should note the heart action of each pupil, to discover unnatural palpitation or heart trouble. Place the pupils on their backs, arms in 3rd pos. ex., feet as far apart as possible. In this position breathe slowly and deeply.

You will soon note the heart is in normal condition.

Deep breathings strengthen the heart as well as all other interior muscles. Ten minutes' practice a day for 30 days will do more to strengthen the heart than a doctor can do in 10 years with medicine.

EXERCISE No. 2.

Resisting Exercise: Stand your pupils by couples, facing; arms in 3rd. ex. pos., palms together, fingers interlocked.

At signal each fall fw. with the chests together, feet spread. Each one tries to force his opponent back to the wall. Not over two struggles at a time, of over 2 minutes for the first month's practice.

EXERCISE No. 3.

Stand at R. side. Cross R. wrists on level with shoulders. Tense muscles of the arm. No. 1 endeavors to make No. 2 pivot in place. No. 1 walking around slowly, step by step. If he succeeds, change hands and try again.

EXERCISE No. 4.

Leg exercise. Both sit on floor, hands on floor back. Place soles of feet against opponent's shoe. Both endeavor to force the other backward on the back, change feet and repeat.

EXERCISE No. 5.

Back exercise. Stand with backs toward each other, hands rest-

ing on a chair in front, both raise leg up back, on level with hip. No. 1 place foot on top, and try to force No. 2's leg to floor. Reverse and repeat.

EXERCISE No. 7.

Side muscles. Pupils face, hands in 3rd ex., palms touching. No. 1 endeavors to force No. 2 to bend sideways and touch hands on the floor.

EXERCISE No. 8.

Back exercise. Face No. 1, lock both hands around No. 2's neck and endeavor to pull him fwd. or to bend at the waist line. At same time No. 2 resists. Reverse and repeat.

EXERCISE No. 9.

No. 1 locks both fingers around the back of No. 2. No. 2 now leans back as far as possible, then No. 1 draws her into erect position, No. 2 resisting. Reverse and repeat.

EXERCISE No. 10.

No. 1 lies face down, hands in front. No. 2 catches hold of No. 1's feet. No. 1 raises from the floor and walks across the room on hands. Reverse and repeat back.

The above exercises are selected from about 200 given us by a Japanese trainer. Each one has great value, as a muscle builder.

Do not expect to get strong in a month.

BREATHING.

We can live without *food* and *drink* for weeks, but without *air* only a few moments, therefore we should be taught to breathe correctly.

Every child should be taught that a *fresh supply* of *air* is of more benefit than food or water.

It is not a question of how much air you can breathe, but how much do you breathe, and how do you breathe it.

Mrs. Abrams
from
Clendenen School

Lung culture is of more importance than any branch of study; it will bring the pupil the largest return for the time spent, therefore it should receive more attention in the training of our school children.

But few people breathe correctly, especially women, who wear tight bands about their clothing, corsets pressing upon their vital organs. In this condition they can use only the upper part of the lungs. Again we find those who breathe only from the lower part of the lungs, leaving a space for slimy secretions to accumulate, which is a fertile field for disease germs and oxygen starvation.

There is but one blood purifier, and that is the *lungs*. There is but one tonic, that is *pure air*.

Deep breathing properly done is the only method of massaging the vital organs. Many physical culture teachers die of consumption for the lack of knowing how to breathe.

Compare the lungs to a foul sewerage, or a sewerage capable of transforming foul sewerage to pure drinking water; can you imagine that is what the lungs do every moment? They transform the worn out tissues into pure bright red blood. A grown person breathes upon an average of 20,000 times every 24 hours. When deprived of air even for a short time, a feeling of suffocation ensues, this feeling is nature's signal for more and purer air. Air that has once been breathed loses its oxygen, which is a life giving property, as it takes on an increased amount of carbonic acid and organic substances which are rank poisons.

How many of us would object to bathing our bodies in water used by some one else? Yet we crowd into places and breathe the foul, poisoned air many times over and over again, causing faintness, drowsy headaches, and loss of ambition.

Each pair of lungs requires about 400 cubic feet of air every 24 hours. Never practice holding the breath between breaths, as it is very injurious to the system. Do not breathe through the mouth, as nature intends that the air should pass through the nose, which is lined with small hairs, which purify and renovate the air before it reaches the delicate membranes of the lungs. The hairs also act as a furnace in the winter, heating the air before it reaches the lungs.

Dancing and *walking* are two of the best known exercises to be practiced daily, in connection with deep breathing. Deep breathing practiced standing without movements to invigorate the muscles and lungs at the same time, is only folly, simply because the blood cannot absorb the increased supply of oxygen and the system has no use for it.

Teach your pupils to breathe deeply, that a large chest requires full breaths, or you are cramping the lungs, and in time weaken them.

To breathe properly stand erect, shoulders level, chin slightly drawn in, fully inflate the lungs, expanding the abdomen and raise the abdomen muscles first; note that every muscle, front and back, expands at the same time. Watch a horse or any other animal breathe, and note that every muscle surrounding the body moves in unison with each breath. When walking on the street, keep the eyes directed to the top of the trees, or above the level. Each block take in a deep breath, rounding out the chest, and you will soon feel like a new person. No person ever had round shoulders that kept the eyes above the level while walking.

(See exercises for breathing under "*Exercises for the Lungs.*")

THE FRESH AIR CURE.

What a blessing it would be to mankind if we could live in the tree tops or in wig-wams, and not in ill-ventilated 2x4 rooms.

As I gaze upon a band of Indians, I cannot help but envy them their wonderfullly developed muscles, their fine physical development, all due to their outdoor freedom.

There is no doubt that the outdoor life adds vitality and increases every one's energies. Those who spend their lives in the small overheated flats, or poorly ventilated rooms, are usually "dried up" in soul and body. There can be no form of outdoor exercise but what is beneficial; skating, rowing, swimming, tennis, golf, cycling, horseback riding, hand ball, foot ball, polo, and many other games are highly recommended.

If you cannot participate in any one of the above exercises, walking is one that you *can* take, and without any expense. It

alone can be made a great tonic for every organ. It is highly recommended to relieve stomach troubles, or constipation, as well as to tone up the entire system. Would it not be better for us to take the time for outdoor exercise rather than wait until illness comes and takes you for "a few days off"?

DRINKING WATER.

Water that is only moderately cool should be taken while exercising; the more violent the exercise, the warmer the water should be. Ice cold water is very injurious to the stomach and never should be taken into the stomach while eating. Hot water is a stomach tonic; it cleans and assists in digesting the food. As a rule we do not drink enough water between meals, especially those having stomach troubles. The drinking of quantities of water between meals, and refraining from the use of white wheat flour or starchy foods, will often cure the worst cases of constipation.

SITTING.

When you sit in a chair, sit erect, hips back against the chair, body erect, head up, chin in. If you bend forward, bend from the waist line, and not from the shoulders.

Is it any wonder our school children are often wrecks, wearing glasses, etc., when they leave the school room; as we so often see the child bending forward over his studies for hours at a time? It is just as harmful to sit in this position, all "humped up," as it would be to walk in this way.

STANDING.

The correct standing position cannot be too strongly emphasized. The hanging head and stooped shoulders have much to do to quicken physical decline.

Man is the only animal created to stand erect; he is the only animal made with straight knees; he is the only one that old age draws forward. We were created to stand erect, chin down and drawn in, shoulders level, and chest full and rounded. Always look

the world in the face, as the drooping head causes rounded shoulders. If you walk with the eyes above the level you will always have a straight spine.

A curved spine is liable to place a pressure on certain nerves, causing the lack of blood supply to these nerves.

If you walk with erect carriage, the lungs are round and full, giving the heart and lungs full action. At the same time the stomach, liver, intestines, and all other vital organs are raised into the proper position.

WALKING FOR GRACE.

In walking take a long smooth, gliding step rather than a short, choppy one. By the latter we mean the little jerky walk which many small women affect, which resembles a tight shoe movement.

The firm, steady walk, with its undulating glide, always improves the whole appearance.

To walk gracefully, transfer the weight of the body from one leg to the other as each is thrown forward. The weight of the body should come more on the ball of the foot than on the heel, yet the heel touches the ground at every step. The leg should swing from the hip with each movement, and not from the knee; make each movement firm and with force. Never walk lazily, or dragging the feet along.

TO INCREASE LUNG POWER.

He who has weak chest muscles is incapable of full lung expansion and beathings.

(a) Lock middle fingers down front, tense the muscles of the arms and shoulders and slowly force the hands up over the head, 12 slow C. Repeat, taking in full breaths while the arms are raising.

(b) Hands on sides, arms akimbo. Separate lips just enough so that you can breathe between them (not more than the thickness of a piece of paper).

On 24 counts fill the lungs, expanding chest to fullest capacity, exhale slowly between the lips. Repeat 10 times.

For results do not hurry these exercises. For other chest exercises, see other class exercises.

EXERCISES THAT WILL REDUCE THE HIPS AND ABDOMEN.

All your unsightly flesh will vanish if you are willing to practice 15 minutes a day, night and morning; will you do it?

Brisk walking and running will keep the extra amount of flesh from returning until the muscles have returned to a normal condition.

Always impress upon the minds of your pupils that it is necessary that they exercise regularly, if they wish results.

(a) Stand erect. Fill the lungs as described under increased lung power, hold the breath and churn the stomach, by raising and lowering, or let it fall, six times.

(b) Stand erect. Draw R. knee up to the chest, place both hands around knee and hug it hard, relax.

Repeat for 5 times. Repeat with L. 5 times.

Repeat, tensing the muscles of hip and upper leg.

(c) Lie on back, hands pressing at sides, slowly raise both legs perpendicular, draw the knees up to the chest, 12 C. Straighten legs and lower them. Repeat for 5 times.

(d) Stand erect, feet separated, raise both hands to 3rd pos. ex. front. Twist body one-fourth to L. Bend forward, place palms on the floor, 12 C. Come into erect pos. and repeat to R.

(e) Lie on back, raise body erect, bend forward, touch both toes, lie back on floor, counting 12 coming up, and 12 going back.

Repeat 5 times Repeat grasping the toes, draw the knees to the chest, rock back onto back and forward. Repeat, rocking fw. and bk., 5 times, still holding feet.

(f) Stand erect. Grasp the roll of fat on the side of the abdomen, between the thumb and forefinger, press the roll strong, tensing the muscles and raise and drop the stomach.

Grasp the flesh with the hands, and knead the flesh as you would bread. Do not be afraid of injuring the muscles, by making them sore.

Repeat the movements all over the fleshy parts of the body.

(g) Lie on floor, stretch the feet as far forward as possible. Raise both feet until they are straight up, stretching as high as you can reach with the feet. Contract the muscles of the abdomen and resist with the back muscles.

Slowly lower the feet to the floor, do not drop them. Repeat 5 times. This gives strength to the muscles of the spine and legs as well as reduces the abdomen.

(h) Stand erect, C. 4. Bend fw., place palms of the hands on the floor, 4 C. Place weight on the hands and push the feet out straight back, resting on toes and hold 4 C.

Draw feet under body and push them forward, 4 C. Draw them under the body and repeat, forward and back, 10 times.

(i) Lie on back. Raise both legs about two feet from the floor, lower L., at same time raise the R. erect. Reverse, lowering one and raising the other 6 times.

(j) Stand erect. Raise both hands high over the head, palms together. Sink down into squatting pos., keeping body erect, lowering hands to 3rd pos. ex. front, palms still together. Erect and repeat, 5 times.

By careful practice you will be amazed at the wonderful results.

CHAPTER SIX.

The average child goes willingly to Dancing School,
She goes shirkingly to the Gymnasium.

CHAPTER SIX.

Ten Lessons in Advanced Esthetic and Pantomime Dancing.

For opening of class work, see other lessons, under "How and What to Teach."

Each lesson should begin by practicing the foundation, reviewing the 5 positions of the feet, arms, hands and body. Also the attitudes, arabesques, and combinations.

Series One.

(a) Review the A. B. C. of dancing.

(b) Pantomime posings:

Music 4/4 *Tempo. Slow Gavotte.* First 3 posings from "Posture Posings," page 29, First draw the postures on the board, explaining them as they assume each one.

(c) Slow and fast walking. Running and romping, as described on page 65.

(d) *Faust Ballet Music.*

Teach introduction and first two steps of the "*Spirit of the Dance,*"

(e) Chair exercises. To strengthen the muscles of the back and around the machinery of the body.

Each pupil place a chair in front of them. Lie face down so the toes rest on the seat of the chair, hands on line and at shoulders, raise hips and body from the floor on level with the chair. Lower the body to floor. Raise and lower 5 times, and take seat on chair.

(f) Sit on chair, draw the knees close to chest, lock hands around the knees and hug them tight, 12 C. Lower and repeat 6 times.

REST.

Series Two.

(a) Review first lesson, adding 4 more of the exercises from

page 37.

(b) Grace movements: Slow and fast walking movements, adding remaining of the exercises on page 38-39.

(c) Chair and toe exercises: Stand back of the chair, hands on chair, bend low, raise high on both toes, bend low, raise high in the air, knock heels together and alight in 3rd pos.

Repeat knocking the heels together two times while in the air.

(d) Stand R. foot in 3rd pos. front, raise high in the air, change the feet to 3rd bk. and lower with R. in 3rd pos. back. Repeat, changing the feet three times while in the air.

(e) Romp around in a circle, 12 C. Romp turn, 12 C. Repeat, moving around in a circle.

(f) Practice pirouettes, and deep courtesies.

(g) Repeat steps, 1, 2, 3, 4, of "Spirit of the Dance."

Series Three.

(a) Review series 1 and 2.

(b) Hands on the back of a chair, feet in 5th pos. front. Raise high on toes, 6 C. Repeat 10 times, raising on 6 C. and lower on 6 C.

Finish, *"Spirit of the Dance."*

Series Four.

Review series 1, 2, 3.

(b) Teach Pantomime Attitudes, page 27

(c) Teach movements 1, 2, 3, 4, of basic Hawaiian exercises, page 55

Series Five.

Review series 1 and 2.

(b) Practice chassez to R., L. fw. and bk. C. 4 for each way, then repeat two each way.

(c) Review all of series 4.

(d) Finish all of Hawaiian, page 55.

Series Six.

Review and practice pirouettes, see description.

Review Hawaiian, and posture posings, adding 4 more combinations.

Series Seven.

Review postures poses, and all on page 63 and 64 also pantomime and posture dances, page 29.

(b) Study and draw on the board, Egyptian postures, page 36.

(c) Teach 4 steps of Egyptian ballet.

Series Eight.

Review attitudes, adding 4 more combinations.

(b) Review Egyptian postures.

(c) Finish Egyptian ballet.

Series Nine.

Review series 7 and 8.

(b) Teach and draw the Greek designs.

(c) Teach first three steps of *"Spirit of the Water God."*

Series Ten.

Review all.

(b) Complete *"Spirit of the Water God."*

Note: In the writing of the ten lessons, we have abbreviated the lessons, as the dances have been described in other chapters.

It is impossible for any one to give you a set rule to follow in teaching; you must improvise as you teach, arranging and changing the steps and lessons to suit your pupils.

In the complete work, we have given you food enough to last you 10 years; study each department, absorb all you can from the foundations as given and you will never want for something to teach.

CHAPTER SEVEN.

INTERPRETATIVE, PANTOMIME, RUSSIAN, TOE, GREEK, EGYPTIAN, AND CLASSIC DANCES.

Russian: Slavic Dance, duet.
Greek: "The Spirit of the Water God," solo.
Egyptian: "Dance of the Soul," solo.
Classic: "Spirit of the Dance," solo.
Egyptian: Posture Dance, solo.
Interpretative: "Idyl of Spring," solo.

RUSSIAN SLAVIC DANCE.

Solo or Duet.

Described as a duet dance. If used for a class dance, let one-half stand on R., others on L. Lines about 10 or 15 feet apart, facing.

Music: Slavic dance. Marked copy sent for 25c.

Dancers stand facing.

STEP ONE *(16 Meas.)*.

Lines cross over, using a cross polka step made very free. As R. foot is raised bring the hands close to the chest and extend them to L. side, 2nd pos. ex., palms down. Change the hands as the feet change.

Polka fw. 3 times, count 1 & 2, 3 & 4, 5 & 6. Stop at R. side of partner, look at each other, slap hands 3 times over shoulder nearest to partner, at same time stamp feet 3 times. C. 7 & 8.

Repeat the 8 C., moving across the stage; fold arms and stamp 3 times, turning ½ around to face starting place, on the C. 7 & 8. Repeat the movement, moving back to starting place, 16 C.

STEP TWO *(Paddle Turn, 16 Meas.)*.

Line on L. pivot turn to R. by striking the L. foot on the floor 7 times, turning to R. Face audience, fold arms and stamp 3 times, 8 counts. Reverse and repeat to the L. and stamp, 8 C.

Repeat above 16 meas. See Egyptian for description of Paddle Turn. Right line reverse and repeat.

STEP THREE *(8 Meas.)*.

Face audience. Long glide with R. fw. C. 1. Hop on R., raising L. up back, C. 2. Repeat with L., C. 1-2.

Turn back to wings, and step hop backwards or step on R., C. 1. Hop on R., raising L. up back, foot at calf of L. leg, C. 2. Repeat the step hop, C. 3-4. If the time can be doubled, C. 1&2&,

etc.

Face the back of the stage, and repeat the movement toward the back of the stage, C. 4. Turn back to center of stage and repeat the step hop backward. The movement is made around in a square for 8 meas. Finish in 2 lines in center.

STEP FOUR *(8 Meas.)*.

Partners face and join hands, glissade very freely around in a small circle, 8 C. On C. 7-8, stamp 3 times, turn ½ around to face out. Repeat, leaning body well forward, 8 C. Make 2 circles either way.

STEP FIVE *(8 Meas., Bleeting Step)*.

Partners join hands, facing, hands in 3rd ex. Both hop and extend foot nearest to the audience to side, toe up, heel on floor; throw body well to side, C. 1-2. Hop and reverse, extending foot toward back of stage, C. 3-4. Hop, extend foot nearest audience. Repeat opposite, repeat to audience and opposite, C. 1, 2, 3, 4. Repeat, 8 C.

Paddle turn to R., 4 meas.

STEP SIX *(8 Meas., in a square)*.

Repeat step 3, only reversing the movement, moving around the square the opposite way.

STEP SEVEN *(8 Meas.)*.

Lock arms at elbow and repeat the pivot turn as in step 2, only pass around each other. Stamp turning, and lock L. elbows and repeat back.

STEP EIGHT *(8 Meas.)*.

Partners join hands, or if a large number are dancing, several couples join hands and glissade freely around in a circle, 8 C.

Place R. arms around partner at waist, standing side by side, paddle turn moving around each other, and exit turning

Double time for the finish.

GREEK DANCES.

Below we will describe two *Greek dances* of merit. The *"Spirit of the Water God,"* and the *"Dance of the Soul."* The first one will be found easy and effective, while the last one will be found very hard, and requires a tall, graceful dancer. It is advisable to practice each one with the record music; it is very hard to get the swing on a piano that the record gives to the music.

"THE SPIRIT OF THE WATER GOD."

A Beautiful Greek Solo Dance.

SYNOPSIS.

Curtain rises exposing a Greek maiden sitting in the center of the stage playing in the sand. At back a water drop and set, rocks at sides, a lonely palm at L. back. Strong blue lights throughout the dance. While playing in the sand a voice in heard coming from the waves; she listens, pleads to the water god to join her in her pleasures. A large wave chases her, the wave bursts and discloses the water god; she pleads, then dances with joy. As the water god returns to the mist, she falls on her knees in silent prayer that she may be instilled with the grace of the waves

THE DANCE.

MUSIC: Greek record No. E2965, Columbia. We have adapted the dance to the "Star of the Sea," Colnmbia record A2100. The piece can be had for the piano or orchestra and is very suitable for the Greek dance. The Greek piece cannot be secured in this country.

Tempo 3/4. Curtain rises on the first bar of music, exposing the dancer sitting in the center of the stage, profile view, both feet to the L. or nearest to the audience, sitting on thighs.

Reach forward and make motion on floor as if pulling in a

Clyde Cottam
from
Clendenen School

large pile of sand, making a raising of the hands as if piling it, 12 counts.

Repeat the drawing in, 6 C. Repeat again, 6 C.

Raise the R. hand as if letting sand run out between the fingers, watching it, 6 C. Scoop up sand in both hands and let it run out between the fingers, 6 C.

Make a slight hesitation in cautious position, 3 C., bring R. hand up to R. ear and listen, 3 C. Rise, still listening and hold to end of the strain and for the little call in the music.

MOVEMENT No. 2.

She hears the call in the waves; runs diagonally back to upper R., turns so R. side is to the audience and extends hands, pleading to the water, standing in Design No. 5. "An appeal to the Water God." Hold to end of strain, 3 C.

MOVEMENT No. 3.

A large wave chases her back. She grasps the skirt in both hands, raising them to rest on her thighs, leans forward and runs backward very short steps on toes, or on the balls of the feet. 1, Head thrown slightly to L. side, laughing at the wave. Hold 6 counts, turn with R. side to audience and assume Design No.

MOVEMENT No. 4 (8 *bars*).

Bring R. knee well up front, then extend the foot well forward and step down on it, in 4th pos. fw., C. 1, 2, 3. As the knee is raised bring the hands up in front, palms to face, tips of fingers up, as you step down extend the hands out, Design No. 5.

Repeat with the L., C. 4, 5, 6.

Spring forward onto the R. and run forward quickly to the water, C. 1, 2, 3. Drop down on the knees and with both hands scoop up the water and dash it forward, as if a challenge to the *Water God* to play, C. 4, 5, 6. Draw back, arms raised as if to shield the water from the face, if dashed at her, hold to end of strain or the little rest in music.

MOVEMENT No. 5 (8 *bars*).

Rise, run waltz back, 3 steps, palms together at chest, 3 counts. Transfer the weight forward onto the L. and extend the hands forward and assume Design No. 5, 3 counts. Repeat the 6 counts, moving backward to L. corner of stage. Repeat for 4 times backward, 8 bars.

MOVEMENT No. 6 (8 *bars*).

Make a ¾ turn to R. to face across the stage. Extend the hands back, lean forward and run forward, very quick, short steps, C. 1, 2, 3. Raise the R. knee up front and extend the foot forward, C. 4, 5, 6. Romp turn in place (see romp turn), swaying the hands to and fro on level with the shoulders, or 3rd pos.

Repeat the movement, moving across the stage, 12 counts.

Drop on both knees, bend forward, head to floor, arms folded over the head, as if caught and falls to protect herself. Hold to end of strain.

MOVEMENT No. 7 (16 *bars*).

Rise, take 3 short, quick run steps across the front of the stage, 3 C. Pirouette slowly, 3 C. Assume Design No. 1, 6 C.

Repeat the 3 run steps, 3 C. on C. 4, 5, 6, make a ¼ turn to R. to face the upper R. hand corner of the stage and assume Design No. 2. Repeat the run diagonally and to upper corner, and pirouette, C. 6. Assume Design No. 3, 6 C. Again repeat the run, 3 C., make a ¼ turn to R. to face across the stage at back, and assume Design No. 4, 6 C.

MOVEMENT No. 8 (8 *bars*).

Run quickly across to L., make a high spring onto the L. foot, raising R. up back, 6 C. Kneel on both knees, bend fw. and up erect, raising hands into 4th pos., C. 6. Repeat the run and spring turning ½ around and assume Design No. 6 for 12 C.

Note: Throughout the entire dance all the designs are made in profile to the audience.

MOVEMENT No. 9 (8 *bars*).

She loses sight of the "Water God" and offers prayer that he may return to her. Assume posture of feet as in No. 2. Raise both hands up in front, palms toward each other, hands about width of shoulders apart, tips of fingers pointed upward, on level of top of head, eyes directed upward, 6 counts; 3 quick run steps forward across stage, 3 C. Assume Design No. 1 of feet, palm of L. hand on R. breast, tip of fingers at shoulders, R. hand extended in 3rd pos., pleading. Eyes directed to R. hand, 3 C. Three quick short run steps to waves, 3 C. Assume Design No. 1. Drop hands into 2nd design and hold to end of strain.

MOVEMENT No. 10.

Run 6 steps across stage to R. to water, 3 C., assume Design No. 1 of feet, L. hand in attitude of calling, R. hand extended in 2nd pos., at side, 3 C. Make 2 large beckonings to waves with L., 6 C., turn ½ and repeat the run across back, 3 C. Repeat the call and beckon 9 C. Drop on both knees, hands in 4th ex., palms up, tips pointed back, and hold to end of music.

DANCE OF THE SOUL.

Egyptian Solo Dance, for a good dancer.

Note: *The "Dance of the Soul" is a pantomime dance, representing the co-ordination of rhythm, sentiment and the changes the soul undergoes from youth to old age.*

Before attempting the movements, carefully study the Egyptian positions of the hands and feet used in portraying the many changes. During the dance the head should not turn on the shoulders, nor the body at the hips.

In this dance we seek verticals, horizontals and right angles.

COSTUME.

Thin gauze skirt to ankle. Oriental striped scarf around hips, end falls in front. Bright colored waist, short shoulder sleeves. Bands around arm above elbow. Bracelets. Hair braided half way, with a jeweled band around the head. Garter at knee, and bracelet at ankle; barefooted or sandals.

MUSIC: Araby March, Victor record No. 16829. Also published for piano and mandolin, and mandolin orchestra, under the name of "Espagnole Valse." Dance as if counted 4/4 tempo.

STEP ONE *(Walking Into the Light of the Soul).*

Dancer waits in wings, 8 C. The movement is step raise, lower.

Step out well fw. on R., raising hands into posture No. 7. Assume *"Force"* position of feet, make a raising and lowering movement on ball of both feet, C. 1-2. Repeat, stepping fw. on L., changing hands, C. 3-4.

Repeat, moving across the back of the stage, 16 C.

STEP TWO *(Backward).*

Pleading for the Enlightenment of the Soul.

Step back on L., C. 1. Lean body well forward; drag or draw

R. about ½ way back to L. and transfer, *similar to a chassez*, C. &.

Repeat, moving backward across the stage, keeping L. foot back, 16 C.

HANDS: On the backward movement make a roll of the hands by turning the tips toward the chest, backs together, hands roll on upward, turning the palms forward, separating the hands so the thumbs rest at the sides of the head, palms forward, tips of fingers pointed upward, continue rolling the hands in, up and out on each 4 C.

Note: Hands placed at sides of head represent a prayer.

Part Two.

Paddle turn to R., 4 C., both hands in 6th posture pos.

THE OFFERING: Step back on R. and kneel on L., bend body fw. over R. knee, both arms straight, fingers pointed diagonally to the floor at sides, C. 5-6, rise into erect pos., C. 7-8.

STEP THREE.

Romp steps around the stage in a circle for 16 C., waving the hands up and down, touching the backs high over the head on C. 1, and lowering them on C. 2, making the movement very freely.

Paddle Turn.

Arms in posture 4. Make two paddle turns to R., 4 C.

STEP FOUR.

Extend L. foot fw., lean forward, L. hand over L. foot, palm down, R. hand at back of head, C. 1. Draw R. foot up to L., *feet at angles*, C. 2. Repeat the step and draw moving forward, eyes directed forward, 8 C. On the next 8 C. repeat the chasing step forward, gradually leaning the body back, looking straight up, at same time raise the L. hand high, palm up, fingers pointed back.

Repeat the forward and backward movements, making the movements very short and snappy, 16 C.

Hands in 4th posture. Paddle turn, 4 C. Make a raising and lowering movement on R., each time lowering the body until in sitting pose; on each raising and lowering extend the L. foot a little further to the side, both hands extended to the L., 3rd pos., palms up, R. down, C. 1-2, *meaning she accepts the invitation to dance for you.*

On C. 3-4, lean body to R. over R. knee, place the palms together, and at R. side of head, *meaning and then to my bed, or repose.*

STEP FIVE.

Rise and paddle turn, 4 C. Hands in 4th posture.

ENTERTAINING IN THE DANCE: Romp around in a half circle, turning rapidly, hands waving up and down freely, 8 C.

Paddle turn, 4 C.

STEP SIX *(The Soulless Body).*

Arms crossed half way from wrist to elbow, fingers pointed diag. upward, thumbs at sides of face, chin resting in crotch of crossing.

Step on ball of R. fw. and come down on flat foot, C. 1. Draw L. foot up to 3rd pos. back, feet at angles, C. &. Repeat, moving forward 8 C. On the first 4 C. bend body gradually fw. and on the next 4 C. come into erect pos. and lean back.

Finish the movement by bending fw. center of chest over R. knee, L. ft. back, hands crossed, palms together, at either side of and in front of ankle; hold 4 C.

Paddle turn 4 C.

STEP SEVEN.

Body erect, back of R. hand diag. across the mouth. L. hand above the head and bent at wrist so the tips of fingers point upward. In this pos. move diag. to upper corner at L. 8 C.

Movement: Face slightly to R. Stamp L. at side, C. 1. Make a push movement on ball of foot, slightly raising the R. foot, C. &

Ruth St Denis, Ted Shawn and
Denishawn Dancers
Los Angeles, Calif.

repeat the stamp and push steps, moving sideways for 8 C.

Paddle turn, 4 C.

STEP EIGHT.

Move diag. fw. for 16 C. as follows: Place back of R. hand over the mouth, L. hand at forehead, palm forward. Both hands straight across. Touch R. heel fw., C. 1. Step L. ft. about ½ way up to R., C. &. Touch R. toe on floor about 6 in. fw., C. 2. Close L. up to R., C. &. Repeat, moving forward. On the C. of 2 each time make a ¼ roll of the hand so the back is up; thumb still on lips, palm down. 12 counts.

Paddle turn 4 C. Hands in 3rd pos. ex.

STEP NINE.

She walks inexperienced in the light.

Slap R. a short step fw., toe at angle, C. 1. Close L. up, C. & Repeat the movement, toe straight forward, C. &.

Repeat the movement, moving straight across the stage.

HANDS: On C. 1, arms in 3rd pos. ex., palms out, tips pointed upward, on C. &., point fingers to floor.

Paddle turn, 4 C., hands in 4th pos. Finish the turn with the L. foot diag. fw.

STEP TEN.

She draws aside the veil and looks into the future.

Bring the hands to the face and extend them slightly as if drawing the veil away from the eyes, leaning the body to R., peeping under L. hand. Turn R. heel outward, keeping the ball on the floor, C. 1. Make short continuous steps on L., moving backward. On the C. 1 make the step on L. and on the C. & turn R. heel out. On the next C. & twist the heel in; or on the C. make the step on L. and on the C. & twist heel in or out.

While twisting the heel in or out keep the feet about 2 feet apart. Repeat the movement, moving backward to center of stage. 16 C.

STEP ELEVEN.

Her life is full of plentifulness.

Romp sideways to L. 4 times, 4 C. Reverse and move to R. 4 C., moving zig-zag, hands rounded in front, 2nd pos.

STEP TWELVE.

She shows that she is perfect from head to feet.

Hands at sides of head, palms fw., thumbs at temples.

Romp fw. 8 times, 8 C. On C. 1, hands at sides of face; on C. 2, hands move downward and in front, palms down. The hands make a continuous movement, up and down.

Repeat the movement, moving fw., 16 C.

STEP THIRTEEN.

Old age approaching.

Step fw. on R., turning toe out, C. 1. Falter, C. 2, 3, 4. Repeat the steps, raising the hands high over the head, palms together, bring them down close to the body and up around and down, making a quivering motion of the hands as if getting feeble; 4 C. to each step and circle of the hands, showing signs of feebleness, **16 C.**

The Soulless Body Sees New Life Step 10 Offering Step 12

FINISH.

Music slower and softer.

Raise hands, pleading, look up sorrowfully, make two slow steps fw., very feeble, drop on R. knee, R. hand back over the heel, L. hand on knee as if trying to support the body; hold 4 C. Drop head forward and fall to L. side in death. Slow up on the music, playing softer until out.

LIGHTS DIM AND OUT.

Marked music, piano and mandolin, 50c.

Before attempting the dance, hear the record music, as it will assist in getting the correct swing to the movements.

SPIRIT OF THE DANCE.

Solo or Duet Dance.

COSTUME.

Ballet dress of four skirts. A very pleasing effect is produced by using one skirt red, one white, one blue. If used as a duet, the lighter shades should be in front when in poses.

MUSIC: 3/4 Tempo. Faust Ballet No. 1, published for piano, orchestra, and Victor record No. 17284A.

THE DANCE.

Station dancer in last wing at back. Wait through introduction.

INTRODUCTION: Enter, back to audience, on toes, to center back, hands in 2nd pos., 9 C.

Turn to face audience and glide R. diagonally forward, come into attitude No. 1, made freely, count 10, 11, 12. Repeat the run on toes, moving around in a ½ circle to front, R. corner of stage, and attitude No. 2, 12 C. Step down on L. at side, turning the toe out, C. 1. Throw R. over and around and pirouette, C. 2, 3. Repeat the pirouette to the L., 3 C., finishing in Arabesque No. 4; hold to end of introduction in music.

Note: Should you teach to the record and cannot get the 10-inch record, the 12-inch has no introduction, therefore the entry can only be run on and assume Attitude No. 1 on the 4 meas.

STEP ONE *(8 Meas.)*.

Glide R. fw. and assume Attitude No. 1 freely, 3 C. Run to audience on toes or ball of feet, 5 steps, C. 4, 5, 6; 2 meas.

Repeat the attitude with the L. foot, and run, 6 C. Repeat the 12 C., moving around the stage in a ½ circle to back, 24 C.

Note: If two or more are dancing ½ enter from opposite sides, reversing the movements.

STEP TWO *(8 Meas.)*.

Raise on the ball of L. at same time raise the R. on level with the knee and make a circle around and in front of the L., turning ¼ to L., C. 3. Step down and repeat the circle with the L., turning to face the R., 3 C. Repeat with R., stepping down straight forward 3 C.

Throw L. over and pirouette to R., 3 C. Repeat the circles, starting with the L. and making the pirouette to the L., 12 C.

HANDS: As you circle R. over make a wave to the L. side, reversing as you circle L. over. As you pir. raise the hands in 4th pos.

STEP THREE *(8 Meas.)*.

Make a hop on L., at same time raise R. ½ high at side; hands in 3rd ex. pos., 3 C.

Step down across back of the L., C. 4. Step L. to side, C. 5. Step R. across in front of L., C. 6, a run *sideways*. Repeat the movement for 21 C. Bring the R. around front and pirouette to L. on C. 22, 23, 24. Repeat the movement, moving to the R., 24 C.

HANDS: Note that the first 3 C. of the movement is Arabesque No. 1. On the run step sideways, let the hands fall relaxed down in front, swinging across each other, and out again.

STEP FOUR *(16 Meas.)*.

Step on R. in 2nd pos. turning, C. 1; make a high jump onto L., at same time turn to the R., C. 2, 3. Repeat the step and turn for 9 C.; on 10, 11, 12, make a pirouette to the R., moving across the stage to the R., 12 C. Run short steps forward around the stage, 3 C. High Attitude No. 1, 3 C Repeat the run and attitude for 12 C.

Repeat the high leap turns, *Jette turns*, 12 C. Repeat the run steps, 12 C., 48 C. On the run steps fw., clasp hands lightly at breast.

STEP FIVE *(32 Meas.)*.

Glide R. out and assume Arabesque No. 4, C. 1. Hop two times in this pos., C. 2, 3, at same time make a ¾ turn to the R. Step down on L. across back of R. turning to R., C. 4, still turning, step forward on R., C. 5. Rest with weight on R., left back, C. 6.

Repeat by gliding L. forward and turning to the L., 6 C., still moving around the stage to the R. in a circle, repeat 3 times, 24 C.

Run short steps forward, 3 C. Assume Attitude No. 1, 3 C. Repeat the run and assume Attitude No. 2, 3 C.

Repeat the runs and attitudes, 12 C. Repeat for 16 meas. Repeat the 16 meas.

STEP SIX *(16 Meas.)*.

Waltz turning to R. freely, hands in 3rd ex. pos., waving up and down mildly, 12 C.

Hoppy movement to L., 12 C. as follows: Light step on ball of L. in 5th pos. front, C. 1. Step on R., short step to L., C. &. Step on L. in 5th pos. back, C. 2. Step on R. across in front of L., heel over toe, 5th pos. raised, C. &. Repeat, stepping on L. in front and back on the counts &, making the movement very free or hoppy, 12 C. Repeat the 24 C. back to starting place, reversing the movement.

STEP SEVEN *(Finish)*.

Raise high on both toes and run sideways across the stage, hands in 3rd ex. pos., 12 C. Pirouette, 6 C. Make a deep courtesy, sitting back on the thighs, bring the hands to the lips and out in 3rd ex. pos., 12 counts.

Rise and repeat the run on toes back to center and across, 12 C. Pirouette and courtesy as before, 18 C.

Walk turn to center, 12 C.; assume Arabesque No. 4 and hold to end of strain.

CURTAIN.

EGYPTIAN POSTURE DANCE.

Explained for a Solo Dancer.

MUSIC: Egyptian Ballet No. 1, published for orchestra, and the piano from orchestra.
Record No. A5677, Columbia. Piano can only be had by buying

Costume.

Long white gown to ankle, made as in one piece, wrapped around the body loosely, lapping it at L. side. Black strips 4 in. long and 1 in. wide, sewed entirely around the edge of the costume, so when on, stripes run crosswise of goods, and at the edge. Black and white striped scarf at hips, tied so ends hang down front. White head gear with tabs to shoulders, edged with the black stripes. If used as a group dance ½ enter from the opposite side of the stage and reverse the movements.

If used as a solo, dancer steps out stately, chest high, chin in, eyes directed 10 ft. in front of her, top of eyelids darkened with blue.

The Dance.

INTRODUCTION 8 bars.

On the first count of music dancer steps out, stand erect, profile to audience; stand in Posture No. 7, 8 C., 4 meas. Slap the palms together and raise the R. hand so tips of fingers point upward, tips of L. hand points forward, level with the shoulders; hold 8 C.

STEP ONE *(8 Meas.)*.

Face R. wing; make a long step forward on R., bending the knee so it comes close to the floor, tips of R. hand pointed to forehead, tips of L. pointed to the hip down back, *see Force, under Egyptian*, hands as in 9th position, C. 1. Make a raising and lowering movement on the balls of both feet, C. & 2.

Repeat the movement forward by stepping forward on L.,

changing the pos. of the hands, L. raised, R. down back, C. 3 & 4. Repeat, moving straight across the stage, for 16 C., making the movement free and snappy. *See Egyptian hand and arm movements for positions.*

STEP TWO *(8 Meas. Paddle Turn and Romp).*

The Paddle and Romp turns are used often, therefore familiarize yourself with them.

Paddle Turn to R., 4 C. Romp turn to L., 4 C. Repeat, 8 C.

EXPLANATION: "Paddle Turn." Hands on forehead, pos. No. 5.

Step on R. foot in place, turning to R., C. 1. Touch the side of the L. foot in 2nd pos., making a slight push of foot to side, turning, C. &. Repeat the step and push, making two complete turns on 4 C, striking the side of the foot on the floor two times for each turn.

ROMP TURN: Step on L., C. 1. Hop on L., at same time raise the R. knee up front on a level with the hip, toe pointed down, hands in 2nd pos., C. &.

Repeat by stepping down on R. and raising L., C. 2 &. Repeat, C. 3 & 4 &.

Note: *The Paddle Turn is made to the R., 4 C., and the Romp Turn is to the L., 4 C.*

STEP THREE *(16 Meas.).*

Both hands raised up front, Pos. No. 10. Move around in a circle, making mild hipty-hops, R., L., R., L., 4 C.

Raise both hands in pos. No. 6 and repeat the hipty-hops, making a complete turn in place, 4 C.

Repeat the movements, around the stage, keeping the body erect, eyes directed forward and half closed, 16 meas.

STEP FOUR *(8 Meas. Designs).*

Weight on L. foot, draw R. up under the body, close, then

extend it forward on a level with the hip, hands in 9th pos., 4 C.

Draw the foot under the body and extend it back on level with the hip, hands to the chest and in 7th pos., 4 C.

Turn to face the raised foot still holding it in ½ high pos., 4 C. Turn ½ and step down on raised foot, and assume "Force," No. 11, and hold to end of strain, 4 C.

Romp turn in place to L., 4 C. Hands as in No. 1. Finish with R. side to the audience. Raise R. knee on level with hip, hands in No. 1. See pos. Romp, and hold design to end of strain.

STEP FIVE *(8 Meas.)*.

Step down on R. across over L. and chassez mild, to L., striking only the side of the foot on the floor, 4 C. Hands in posture 5.

Repeat to R., 4 C., moving about 3 feet to the side.

Repeat R. and L., 8 C.

STEP SIX *(8 Meas.)*.

Hands in posture No. 1. Step on R. in 2nd pos., turning the toe out, C. 1. Make a high free spring onto L. at same time turn ½ around to R. Place hands on forehead, as in posture No. 5. Stamp 3 times in place, finishing the turn, C. 1, 2, 3, & 4.

Repeat to L., 4 C. Repeat to R., 4 C. Finish standing in posture No. 1, facing the audience, 4 C.

STEP SEVEN *(16 Meas.)*.

Hands in posture No. 8. Walk very stately around in a circle for 16 meas., stepping on R., raising heel of L. Stretch well forward and up, C. 1. Rest, C. 2. Repeat with opposite foot.

STEP EIGHT *(16 Meas.)*.

Hands in posture No. 4. Repeat step six 3 times, 12 C. Cross both hands on chest, eyes up, and walk diag. fw. to R. 4 steps, 4 C. Kneel on both knees, place hands on forehead as in posture No. 5, bend the body forward, touching forehead to floor, C. 4.

Sit erect, place the backs of both hands against the shoulders,

tips pointed upward, C. 1. Place palms across the mouth, tips touching, C. 2. Place the backs of hands across the forehead, C. 3. Raise both hands high over the head, palms up, C. 4. Lower the hands and repeat the "Prayer," 8 C.

Swing the hands to the L. slapping them, C. 1, 2. Repeat to R., C. 3, 4. Rise into erect pos. on last count of strain.

STEP NINE *(15 Meas.)*.

Both hands on forehead, posture 5. Repeat the Paddle and Romp turns, 8 meas. Face L. wing and assume posture of "Force," No. 11, 8 C. Pivot ½ to face R. wing and repeat the posture, 8 C.

Face audience and assume posture No. 1 and hold to end of strain.

STEP TEN *(32 Meas.)*.

Assume posture No. 8 and walk around in a circle, as in No. 7, 8 C. Turn on a subdued two step movement for 8 C.

Repeat the walk, 8 C. Walk turn freely to R., using long walk steps, 8 C. making two complete turns, hands in 4th posture.

Repeat, moving around in a circle for 32 meas.

Note Mark your piano music to repeat the strain of 16 meas. to fit the dance, if record is to be used, if not use only 16 meas. for this step.

STEP ELEVEN *(8 Meas.)*.

Repeat Paddle and Romp turns, 8 meas.

STEP TWELVE *(8 Meas.)*.

Face R. wing and repeat step one, moving across stage, 8 meas.

STEP THIRTEEN *(8 Meas.)*.

Repeat Romp and Paddle turns, 8 meas.

STEP FOURTEEN *(12 Meas.)*.

Hands in posture No. 7. Move around the stage in a circle

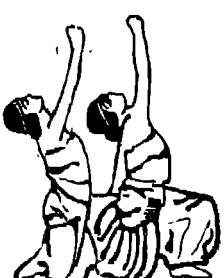
Ballet Group
from
Clendenen School

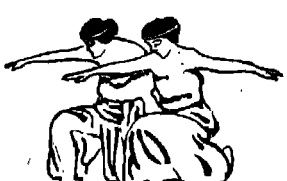
on a subdued hipty-hop step, 4 C. Romp turn in place, hands in 4th posture, 4 C. Repeat two more times around in circle, 12 meas.

STEP FIFTEEN *(4 Meas.)*.

Leap turn as in step six, to R. and stamp 3 times. Repeat to L., finish profile to audience and assume posture No. 1; hold very stately to end of music.

Note: Piano music marked with steps, 50c.





IDYL OF SPRING.

Interpretative Greek Solo Dance.

SYNOPSIS.

Spring comes forth gathering and admiring the many fragrant flowers, she is enraptured with the beautiful odors and dances amongst the flowers.

The lark is heard in the distance, welcoming early morn. She is overcome with the beautiful surroundings and dances with joy until the lark is again heard with the setting of the sun. She then appeals to the flowers for eternal life, as twilight appears. The lark is heard warbling to the parting sun. She kisses the flowers adieu and finishes in a posture of admiration. Dancer carries a dozen flowers on L. arm. Birds are heard singing in the wings as curtain is raised and before the music.

STAGE SETTING.

Wood set, rocks at back. Flower garden at L., back. Twilight effects at opening, sun goes down on last lark call, growing gradually dimmer for last pose. Flowers laying on rocks at R. and L. entry.

THE DANCE.

Introduction.

On 1st C. of music step out on L. foot, pick a flower from left, smell of it and lay on arm, C. 1, 2, 3, 4. Repeat, stepping forward on R., picking flower from R., 4 C.

Note: Raise the advancing foot up to the knee, as if stepping over a ball.

STEP ONE *(8 Meas.)*.

Glide R. forward and assume attitude combination No. 11, raising the flowers up front in both hands, C. 1-2. Settle back onto L., raising R. up to the knee, flowers to the nose, C. 3, 4.

Run 6 short little run steps diag. to R., C 1, 2. Repeat the attitude No. 11, C. 3, 4. Step back on L. dividing the flowers, bringing the hands to the face and out in 3rd ex.; make a slight swaying of body, looking to R. then L., admiring flowers in each hand. C. 1, 2. Again step back on R., bring the flowers to the face and out in extended pos., C. 3, 4.

Turn to face L. and repeat the attitude, both hands up front, C. 4. Run across stage, flowers to face, 4 C. Attitude No. 11, 4 C. Step back, separating flowers in both hands, 4 C. Step back, bring first R. hand, then L. hand to nose, leaning to side, 4 C., hold to end of strain.

STEP TWO *(6 Meas.)*.

Lay flowers on L. arm. Glide R. out, raising L. in Attitude No. 1 pos., hop on R., at same time pick a flower from the arm and throw it high in the air. C. 1, 2. Six little run steps forward, C. 3, 4. Repeat the movements around the stage for 16 C., 4 meas. On the last two counts throw the remaining flowers high over head, catching one as they fall, admire it. Run to a flower, drop on R. knee, pick up a flower, smell of it, C. 1, 2, 3, 4. Repeat the 4 C. Rise and assume attitude of admiration, flowers in both hands raised at L. side, laying on L. hand, tilt head to R. side, weight on L., R. in 4th pos. back, heel raised, 4 C.

Call in Music (2 *Meas.*).

Quick glance to L. then R. Run to R. 6 short, quick steps and raise R. hand to ear, L. in 2nd ex. back, listen, 4 C.

Repeat the run and listen to L., 4 C., 2 meas.

STEP THREE *(8 Meas.)*.

(Small beating steps diagonally fw. to R. corner.) Touch ball of R. ft. diag. fw. Close L. up back, at same time raise quickly, pick R. up, C. 1 &. Repeat, moving forward to front, body leaning fw., flowers in R. hand, laying on L., extended forward, admiring flowers, 8 C. Raise the R. leg ½ high front, flowers in hands in 3rd

ex. pos. front, C. 1, 2, 3, 4.

Hop on L., make a "rond-de-jamb" with the R. at same time turn ½ to the R., facing diag. to upper L. corner, 4 C. In all 4 meas.

Repeat the step diag. fwd. to the back, and hold pose to end of strain, 8 meas.

STEP FOUR *(6 Meas.)*.

Raise on toes and run 6 little steps to a flower, 4 C. Step back on foot farthest from the audience and admire the flower, bend fw, raising the rear foot up back and pick up the flower and press it to the heart, 4 C. Repeat twice more, 8 C. In all, 6 meas.

CALL IN MUSIC (2 *Meas.*).

Listen to L., do R., 4 C. Short run steps around to back, 8 C. On the 7, 8, make a high leap in the air coming down on R.

Pirouette on the retard in music, 2 meas.

STEP FIVE *(8 Meas.)*.

Glide R. out, make a high attitude on R., throwing the flowers high in the air over the head toward the center of the stage, C. 1, 2.

Romp fw. very freely 4 steps, body bending well fw., hands back as in attitude comb. 41, C. 3, 4. Romp, turning in place, leaning back, hands high over the head as in attitude comb. No. 40, 4 C.

Repeat the romping around the stage, back and forth, picking up flowers, and tossing them high in the air, for 8 meas.

Double the time on all romp turn steps.

STEP SIX *(7 Meas.)*.

Run to flowers, drop on knee, gather up all the flowers that you can in the arms, then toss them high in the air, C. 1, 2, 3, 4. Quickly gather in another handful, press to the heart, 4 C. Admire them by laying them on the L. hand, leaning to the R., 4 C. Throw them high in the air, catching one as they fall.

Run quickly to the front of the stage, 4 C. Hold flower in L. hand, pick off petals, saying; one I love, etc. Run backward

on toes, flowers to the chest, smiling, hold to the end of strain, C. 4

STEP SEVEN *(5 Meas.)*.

Run, kneel, pick up a flower, smell of it, lay on arm, continue working rapidly for 8 meas.

CALL IN MUSIC (5 *Meas.*).

Drop all the flowers in one pile, run and listen, C. 1, 2, Repeat to L., C. 3, 4. *Begins to grow darker.* Run, kneel and pick up the flowers, face audience. Raise both hands slowly over the head, attitude comb. 37. Let one flower at a time drop from the hands, the last flower dropping on the last note of the music, hold pose and the music until the lights die out.

Note: Music Idillio may be had for piano, orchestra or record. Idillio, marked each step as used, sent for 40c.

CONTENTS.

CHAPTER PAGE

I. KEY TO CORRECT DANCING..... 12-38

Key to Correct Movements—The Five Positions—The Five Arm Positions—The Five Natural and Extended Arm Positions—French School Arm Positions—Three Body Positions—Inner Soul Expressions—The Five Movements—Attitudes and Arabesques and Their Combinations—Three Original Attitudes—Four Original Arabesques—Method of Instruction—Attitude and Arabesque Combinations—What Is Pantomime Dancing?—Pantomime Attitudes—Pantomime and Dramatic Posture Dance—Technique and French Terms.

II. ORIENTAL DESIGNS AND DANCES..... 39-58

Basic Egyptian Hand and Body Designs—Greek Dancing and Expressions—Six Original Greek Designs—Hawaiian Arm and Italian Exercises.

III. ESTHETIC AND RHYTHMIC DANCING..... 61-71

What Is Rhythmic Dancing?—Basic Interpretative and Nature Dance Exercises—Posture Posings—Fast and Slow Walking, Running, Posing Exercises—Romping, Grace Movements—Wave Lines—Interpretative Study, "Morning and Night."

IV. TOE DANCING..... 74-87

How and What to Teach—Thirty Exercises—Ten Ballet Positions—Good and Bad Toe and Leg Positions.

V. NATURE AND HEALTH EXERCISES..... 90-118

Twelve Lessons in Esthetic Dancing—Reducing—Japan-

ese Dances and Health Exercises—Deep Breathing—Fresh Air Cure—Drinking Water—Sitting—Standing—Walking for Grace—To Increase Lung Power—Exercises to Reduce the Hips and Abdomen.

VI. TEN LESSONS IN ADVANCED ESTHETIC AND PANTOMIME DANCING 120-24

VII. ESTHETIC AND NATIONAL DANCES. 125-49

Russian: "Slavic Duet Dance."
Greek: "The Spirit of the Water God," Solo.
Egyptian: "Dance of the Soul," Solo.
Classic: "Spirit of the Dance," Solo.
Egyptian: "Posture Dance," Solo.
Interpretative; "Idyl of Spring," Solo.

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